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NATURAL MUSIC·READER

NUMBER·FIVE

FREDERIC H. RIPLEY
THOMAS TAPPER

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NATURAL COURSE IN MUSIC

MUSIC READER

NUMBER FIVE

BY

FREDERIC H. RIPLEY

PRINCIPAL OF THE BIGELOW SCHOOL, BOSTON

AND

THOMAS TAPPER

INSTRUCTOR IN MUSICAL COMPOSITION AND THEORY. EXAMINER IN THEORY, IN THE AMERICAN COLLEGE OF MUSICIANS

NEW YORK ·:· CINCINNATI ·:· CHICAGO

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NAT. MUS. READ. FIVE.

F. H. GILSON COMPANY
MUSIC PRINTERS
BOSTON

Preface and Directions.

The teaching in this, as in all preceding Readers, is presented in one-part exercises; but in this book the exercises have been selected from the works of the great teachers of the vocal art, and are given with piano accompaniment.

Brief one-part exercises, also frequently selected, precede these advanced solfeggios, and prepare the way for them; and songs are selected to illustrate the previous teaching. These songs are eminently adapted for careful and progressive study.

The pupil will not only feel the pleasure which beautiful melody affords, but he will be conscious of a growing appreciation of good music, and feel the deep satisfaction which increasing power and skill always give.

It has been the aim of the authors from the beginning, to bring to the study of music the best and highest from all fields, and to afford not only temporary benefits, but to open the way to a life-long enjoyment of the art. That this object may be realized the pupils are taught to appreciate, as well as to do. That they may be taught to do, they are supplied with abundant, easy material for sight practice. That they may be taught to appreciate, they are brought in contact with work that requires careful study, and which yields its true beauty only to those who faithfully persevere to the end. With this last thought in view, a considerable number of artistic songs for one and two voices has been introduced for study, not for a day, but for many days. They are models by which the taste may be formed or educated.

As an individual can sing but one part, it is evident that the study of exercises for a single voice affords all the rhythmic and tonal teaching possible. There is great advantage in teaching in this way, as, owing to the freedom which absence of other voices gives, the music in one part may be much more advanced. A study of three-part exercises, as generally given, shows that freedom of melody and rhythm has been sacrificed to harmony. This truth is illustrated in this book; the three-part exercises generally being free from rhythmic difficulty if the harmony is at all complicated; but in Section II. a series of solfeggios has been prepared which is calculated to give full scope to the powers of both pupils and teacher. These solfeggios are in three parts, but no attempt has been made to reduce them from their original high standard, and the mastery of them will give power for chorus singing of the best character.

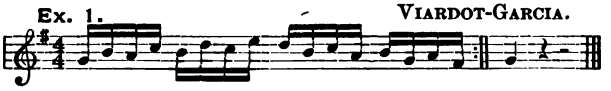
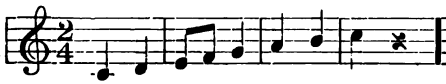
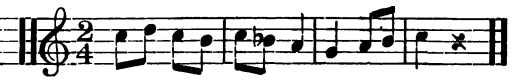
This volume presents material of so advanced a character as to necessitate a careful preparation for each lesson by the study of the chart (Series G) which accompanies this book.

The chart references have been made very full, but there are still many important matters for review: The teacher is, therefore, urged to study the chart by itself and to take up each exercise for practice, carefully noting the printed directions at the foot of the page.

Our thanks are due to Messrs. Houghton, Mifflin & Co. and G. Schirmer & Co. for copyrighted material.

SECTION I.

Vocal Drill.

Ex. 1. VIARDOT-GARCIA.

Ex. 2. Ch. Ser. G. Pages 3 and 4.

Ex. 3.

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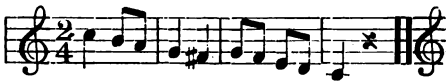
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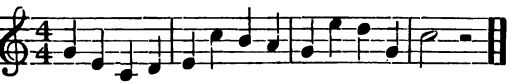
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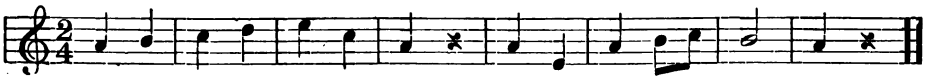
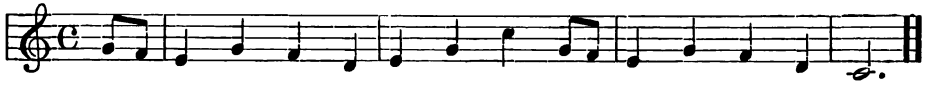

STAFF. CLEF. | BAR. || DOUBLE BAR. MEASURE.

$\frac{4}{4}$, $\frac{2}{4}$ METER SIGNATURES. KEY SIGNATURE.

Ex. 1. Ch. Ser. G. Pages 9 and 17.

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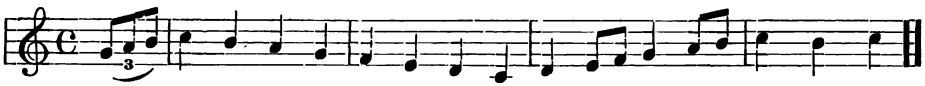
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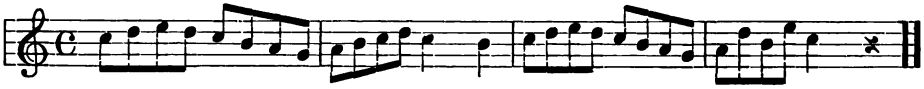
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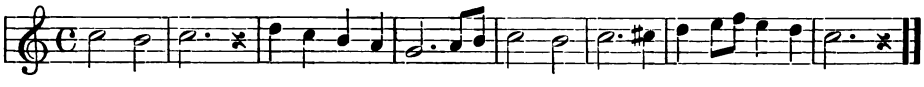
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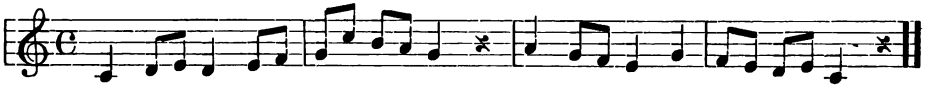
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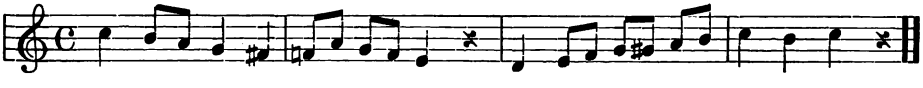
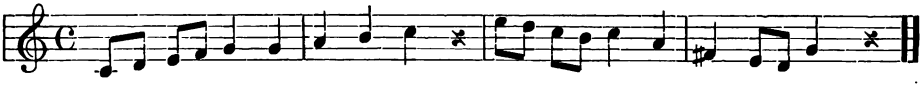
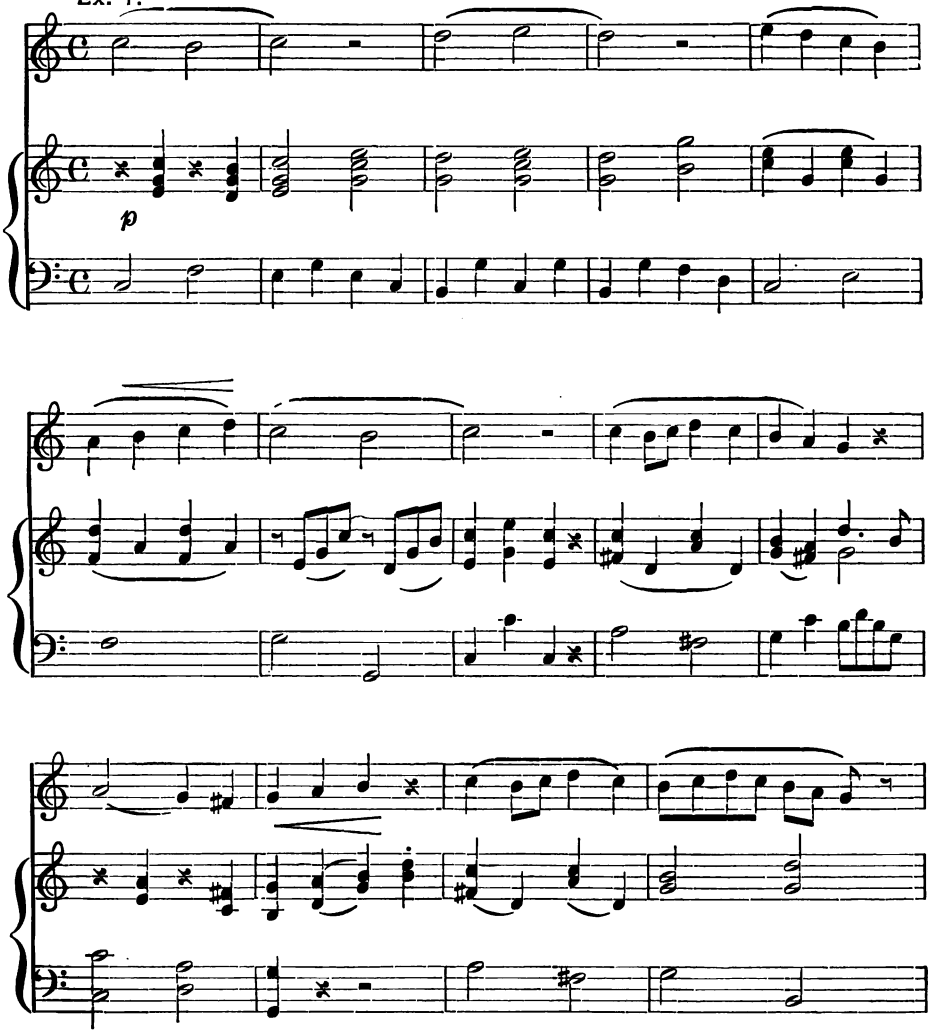
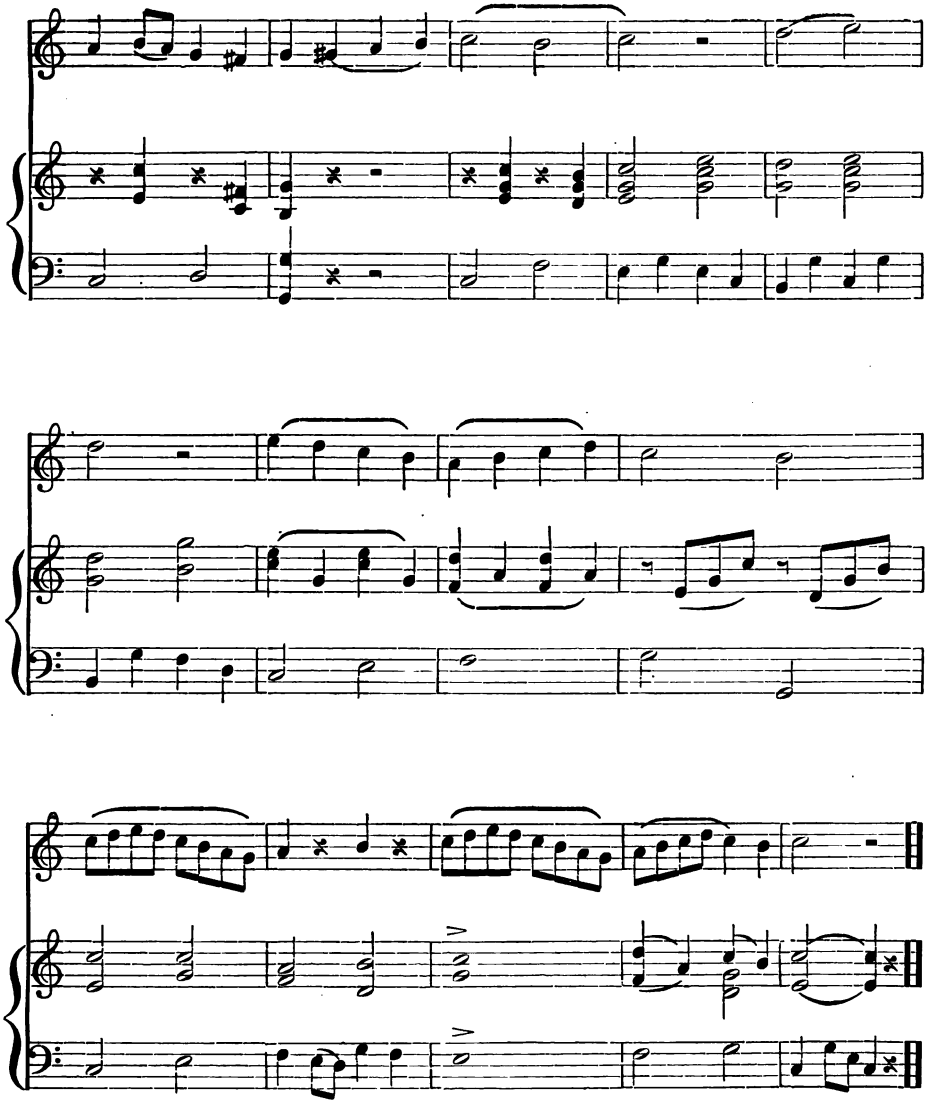
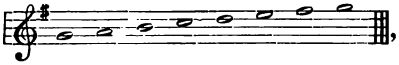

Ex. 7.

𝅝 Whole Note. 𝅗𝅥 Half Note. ♩ Quarter Note. ♪ Eighth Note. 𝅘𝅥𝅯 Sixteenth Note. 𝄻 Whole Rest. 𝄼 Half Rest. 𝄽 Quarter Rest. 𝄾 Eighth Rest. 𝄿 Sixteenth Rest.

*Andante.** G. NAVA.

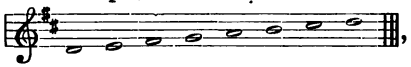
Ex. 1.

**Andante*, somewhat slowly.

Dictation.

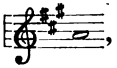
The scale may begin on any staff degree. Do or one of the scale is called the key note. It is also called the *tonic* or strong tone of the scale.

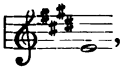
The scale derives its name from the name of the staff degree which represents the pitch of Do, or the tonic. Thus a scale beginning on g,  , is known as the scale of G.

The key signature is used to show the position of the key note.

One sharp placed on the fifth line, or F, indicates that Do is on the second line.

Two sharps, the first on F and the second on the third space or C: thus,  , indicate that Do occurs on the first space below, and the key is D.

Three sharps placed thus,  , indicate that Do is on the second space, and the key is A.

Four sharps placed thus,  , indicate that Do is on the first line, and the key is E.

The pupils should now be required to write the scale through one octave in the keys given above.

Care should be taken in placing the key signature to put the sharps on the proper staff degrees, the names of which should be learned.

Exercises.

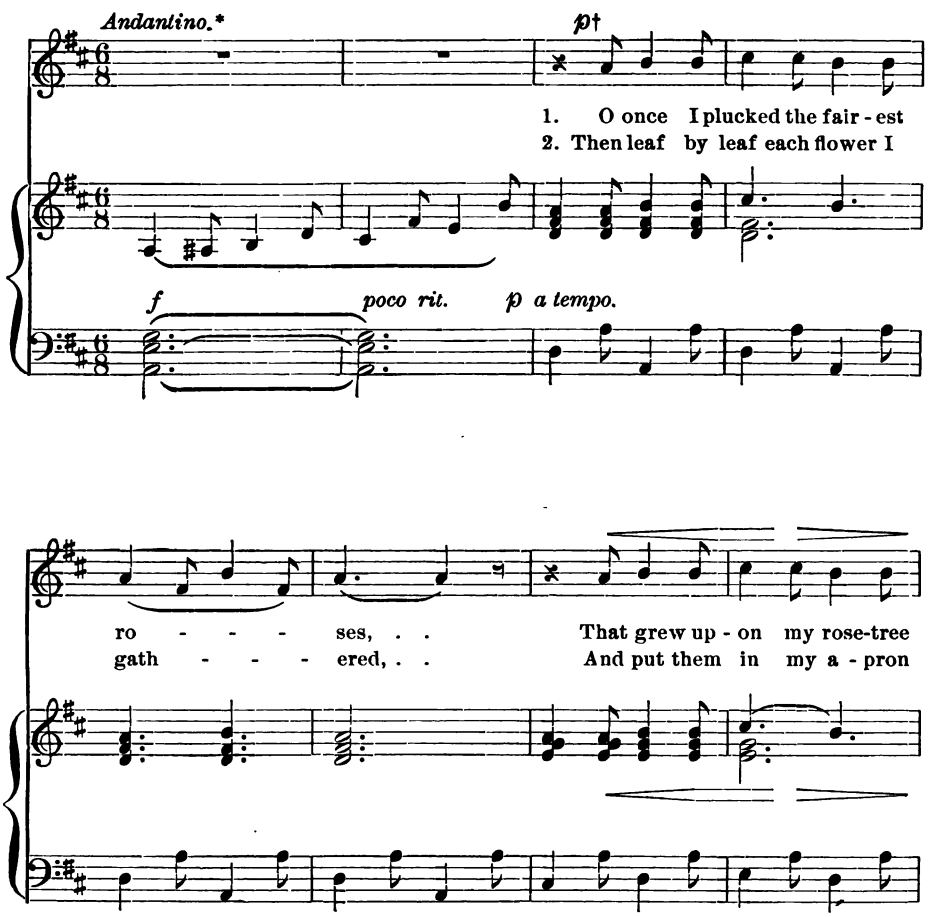
The written exercises should test the pupils' knowledge of the facts given above.

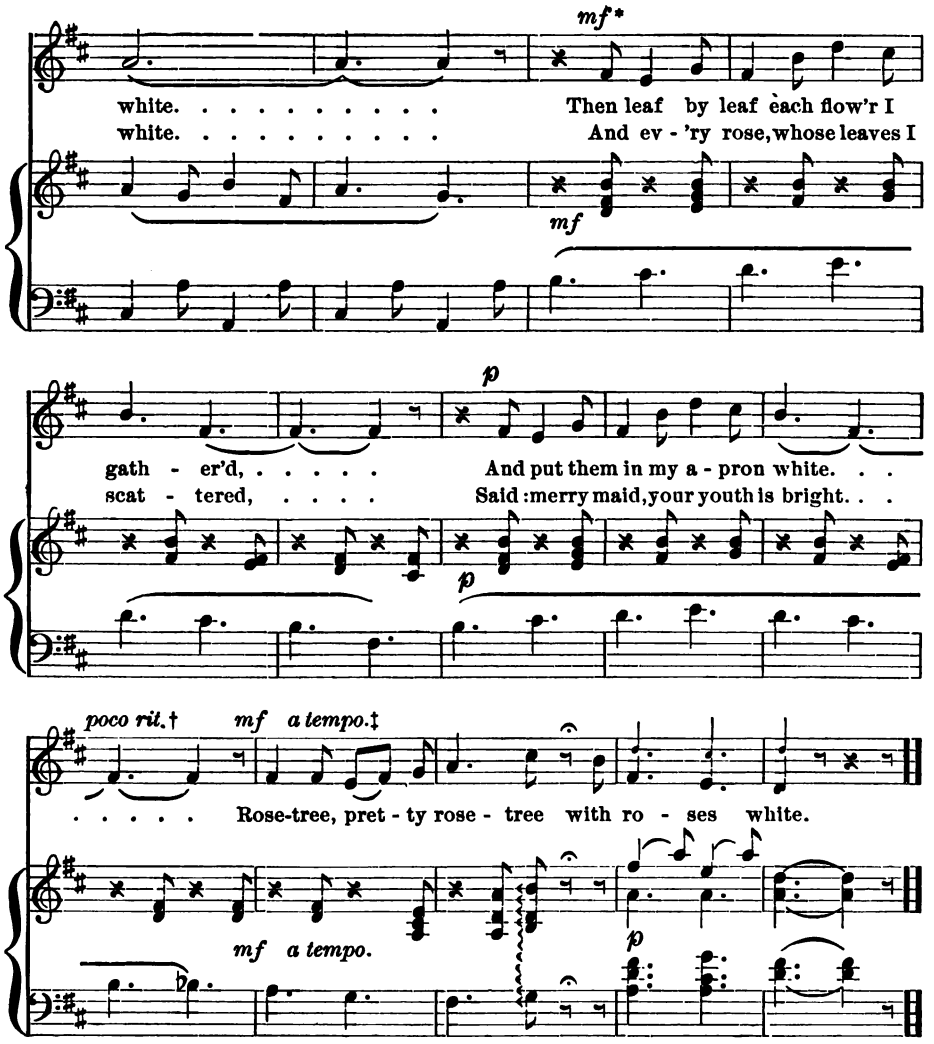
1. Require the pupils to write scales beginning on different staff degrees, and affix the proper key signature, e. g., write a scale placing the first note on the second space, and affix the proper key signature.

2. Require scales written, the name of the key note only being given, as: write the scale of D.

3. Give the key signature and require the pupils to place the key note and to write the scale, as: the signature is , write the scale.

No. 1. The White Rose Tree.

Music by J. B. WECKERLIN.

Andantino.*
pt
1. O once I plucked the fair - est
2. Then leaf by leaf each flower I
f
poco rit.
p a tempo.
ro - - - - ses, . .
gath - - - - ered, . .
That grew up - on my rose-tree
And put them in my a - pron

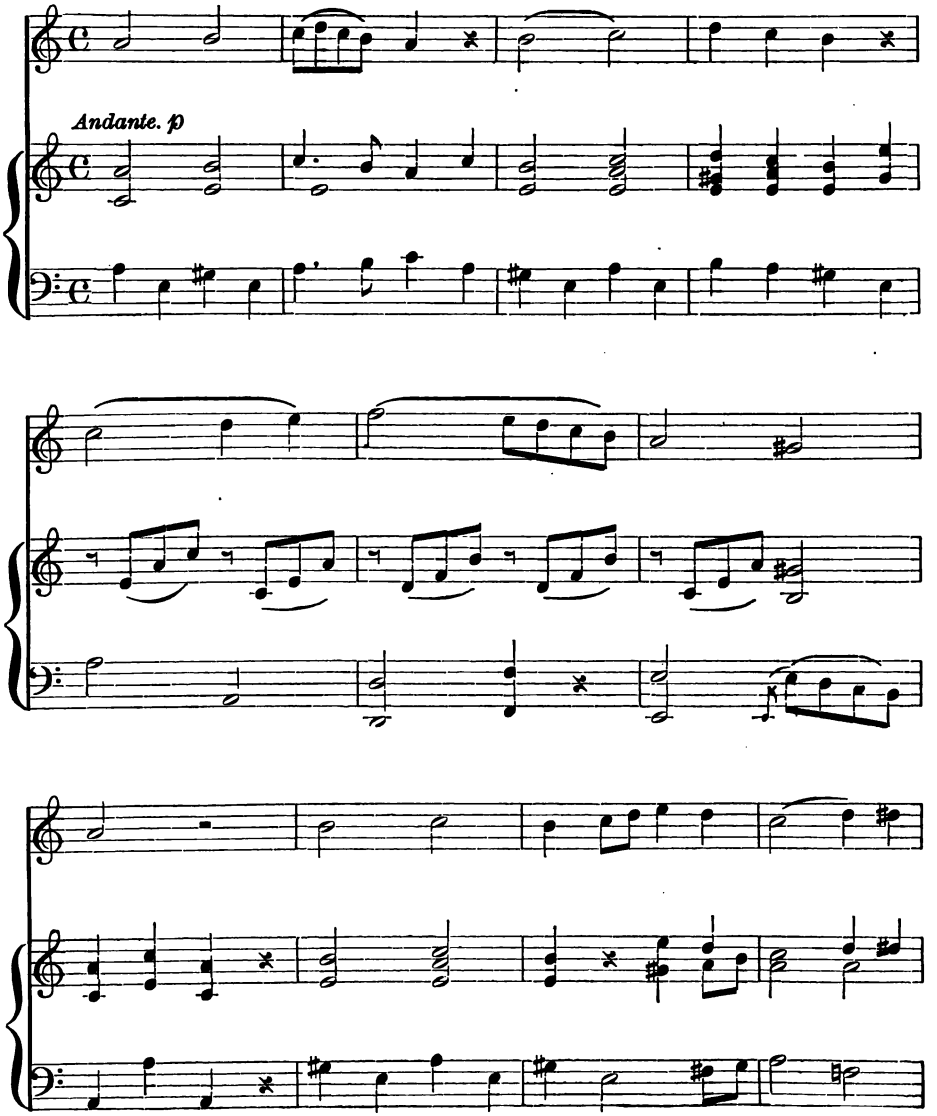
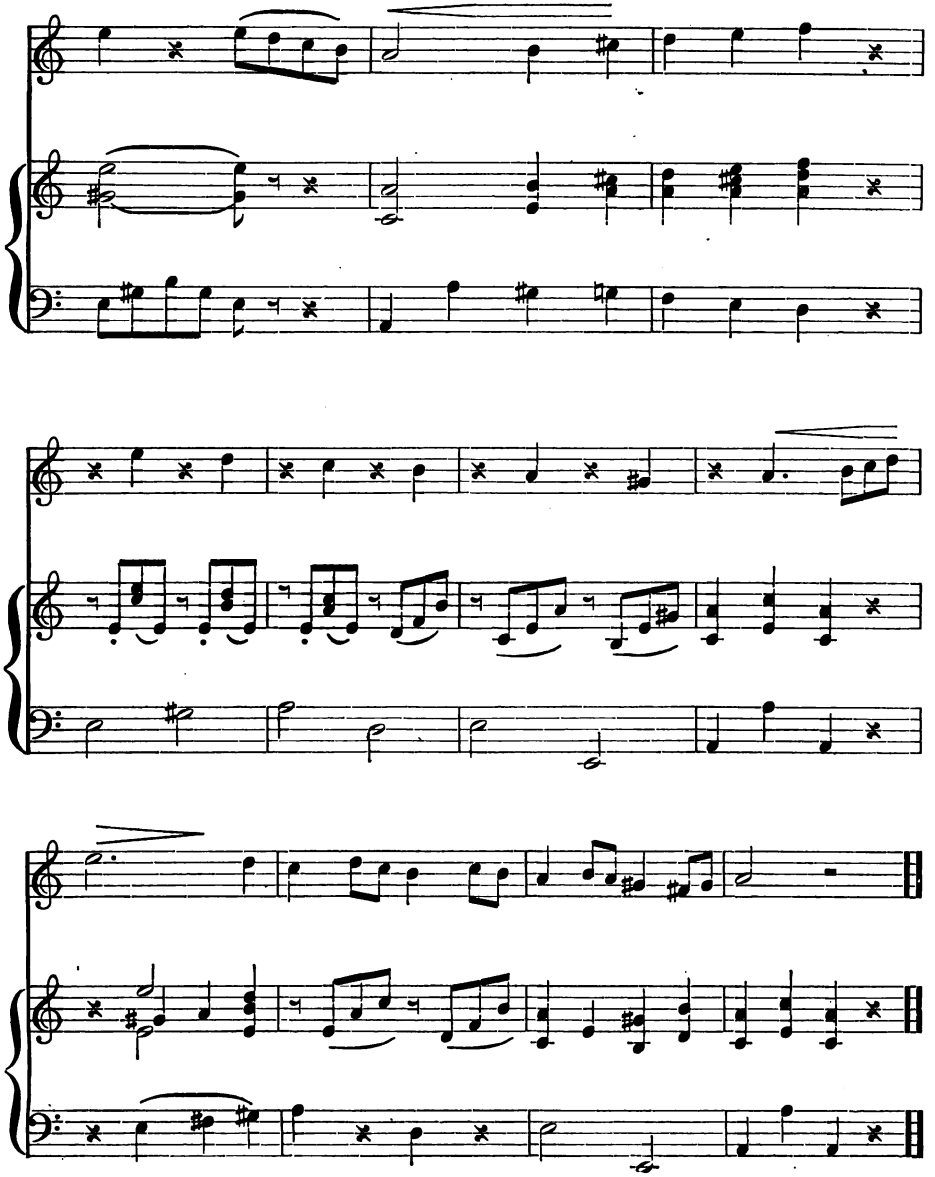
* *Andantino*, slowly.
† *p* (*piano*), softly.

mf*
white. . . . . Then leaf by leaf each flow'r I
white. . . . . And ev - 'ry rose, whose leaves I
mf
p
gath - er'd, ... And put them in my a - pron white. . .
scat - tered, ... Said: merry maid, your youth is bright. . .
p
poco rit.† mf a tempo.‡
. . . . . Rose-tree, pret - ty rose - tree with ro - ses white.
mf a tempo.
p

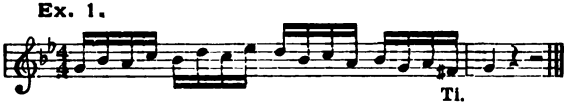
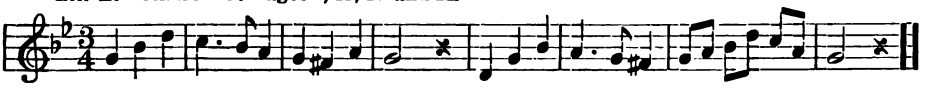
* *mf* (*mezzo forte*), moderately loud.

† *poco rit.*, to retard a little.

‡ *a tempo*, as quickly as before *poco rit.*

Ex. 1. Ch. Ser. G. Page 11, Ex. 2 and Page 23, Ex. 3.

G. NAVA.

Vocal Drill.

Ex. 1.

Ex. 2. Ch. Ser. G. Pages 3, 11, 13 and 24.

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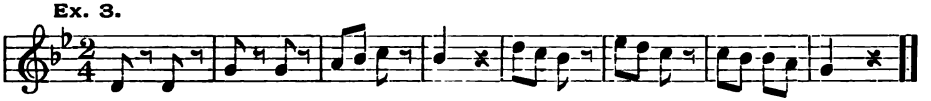
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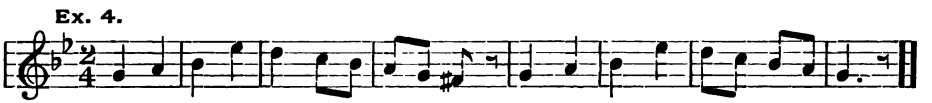
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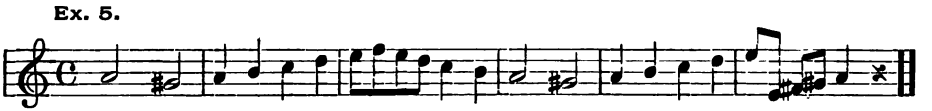
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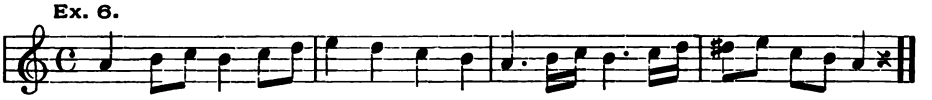
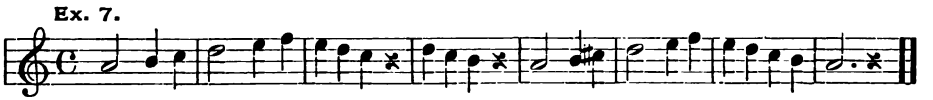

Ex. 7.

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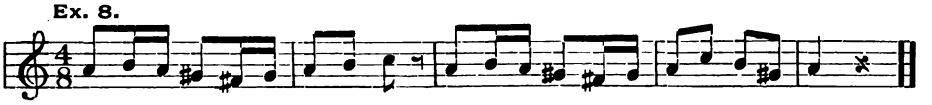
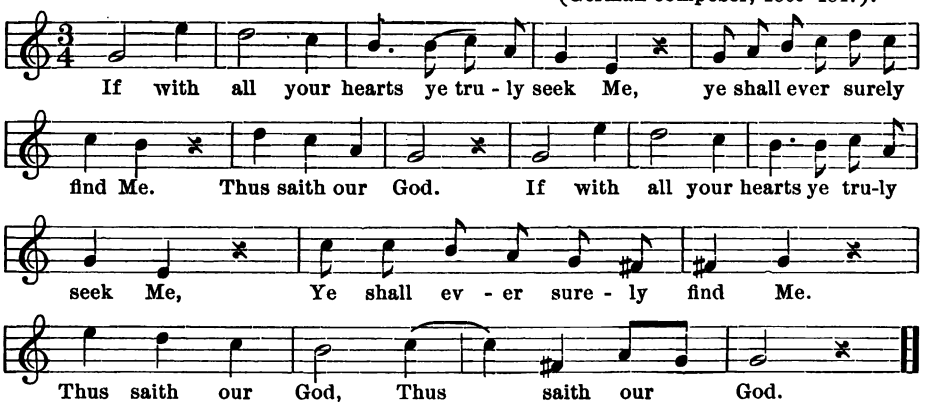
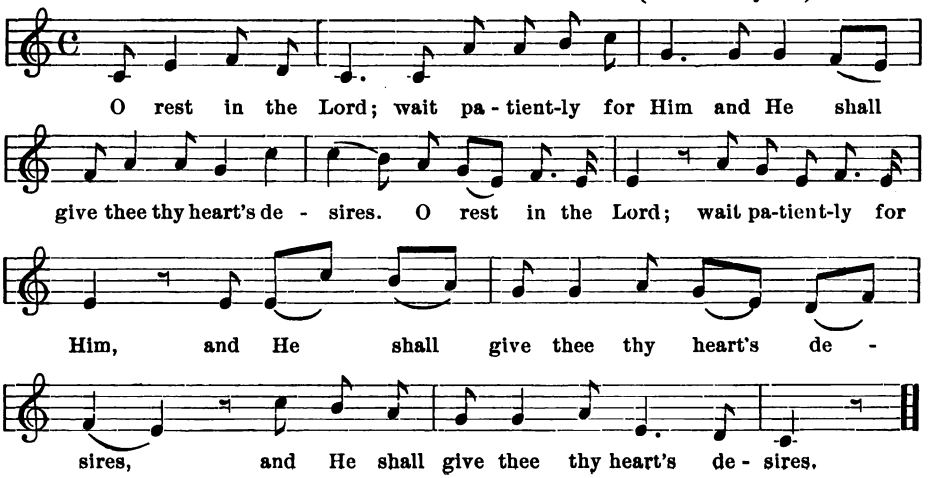

The common meter signatures are $\frac{2}{2}$, $\frac{3}{2}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or C, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$. The upper figure indicates the number of beats to the measure, The lower figure indicates the note value allowed for each beat.

No. 2. If with all your Hearts.

F. MENDELSSOHN-BARTHOLDY.
(From "Elijah.")
(German composer, 1809–1847).

If with all your hearts ye tru - ly seek Me, ye shall ever surely
find Me. Thus saith our God. If with all your hearts ye tru-ly
seek Me, Ye shall ev - er sure - ly find Me.
Thus saith our God, Thus saith our God.

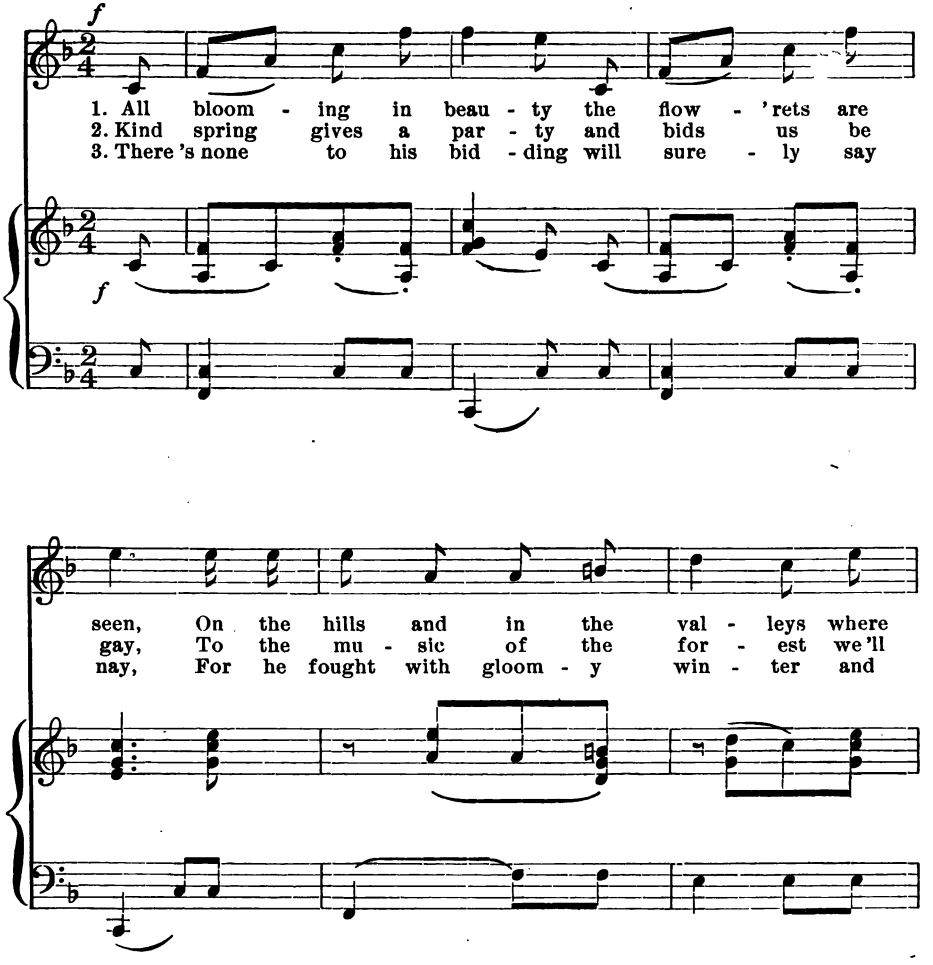
No. 3. O Rest in the Lord.

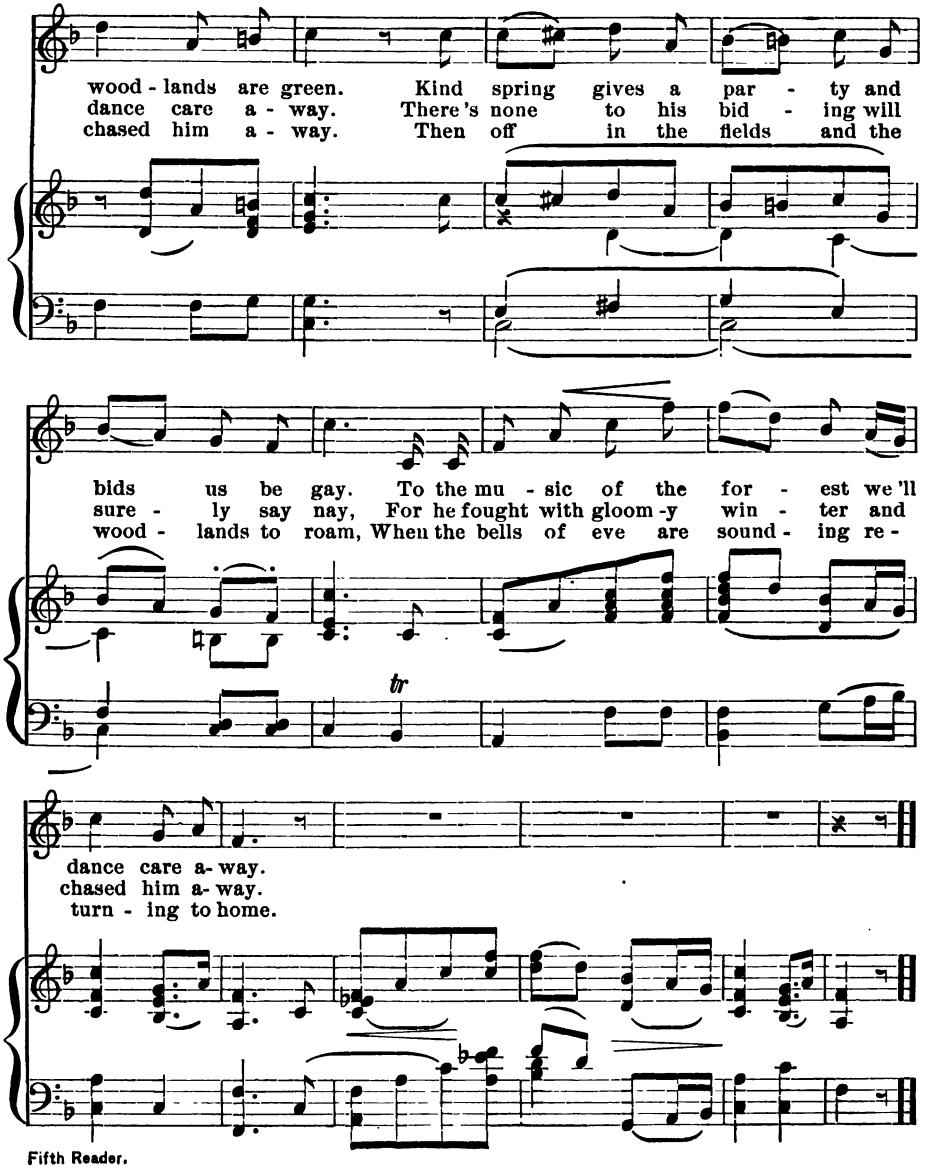
F. MENDELSSOHN-BARTHOLDY.
(From "Elijah.")

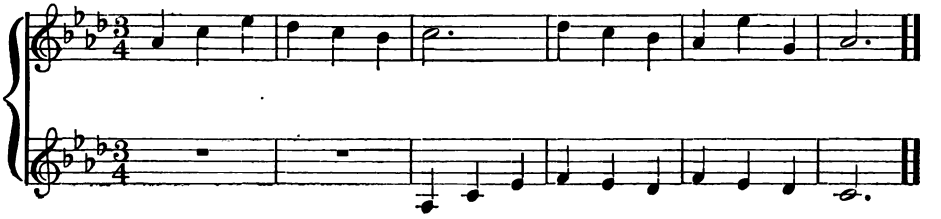
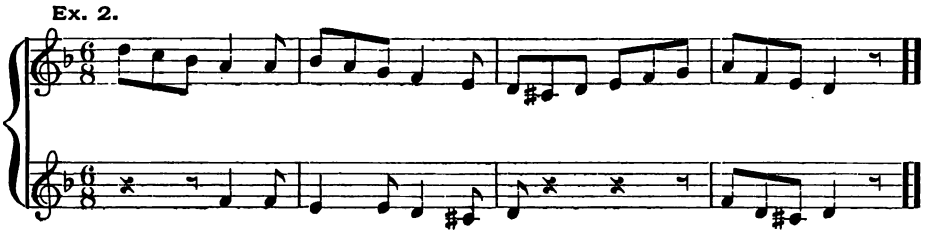
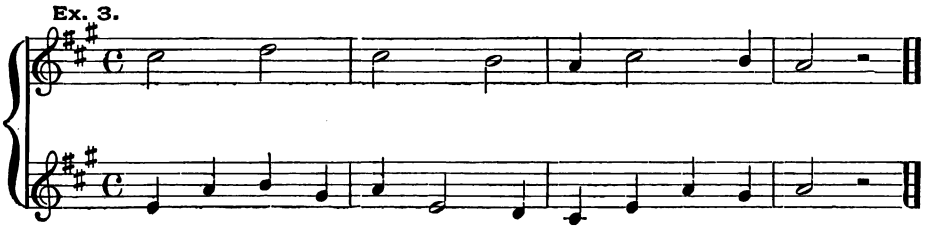
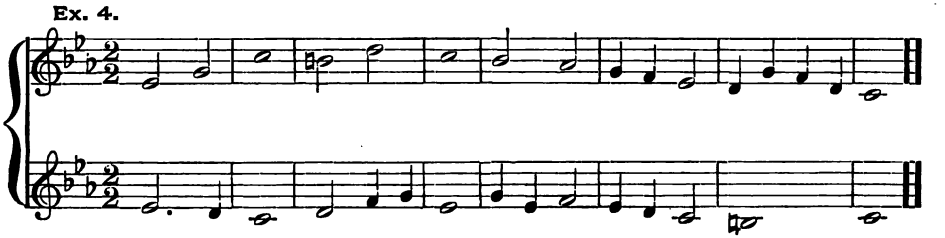

O rest in the Lord; wait pa - tient-ly for Him and He shall
give thee thy heart's de - sires. O rest in the Lord; wait pa-tient-ly for
Him, and He shall give thee thy heart's de -
sires, and He shall give thee thy heart's de - sires.

No. 4. Spring's Delight.

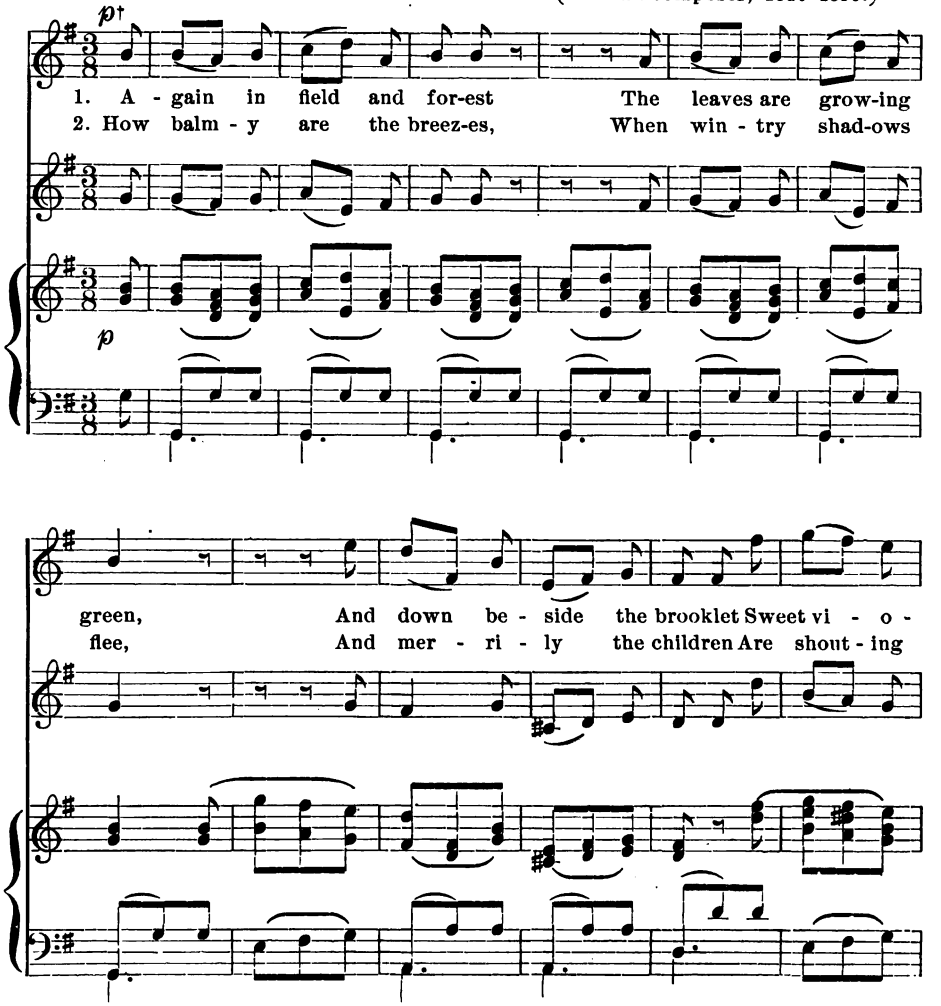
Music by ROBERT SCHUMANN.
(German composer, 1810–1856.)

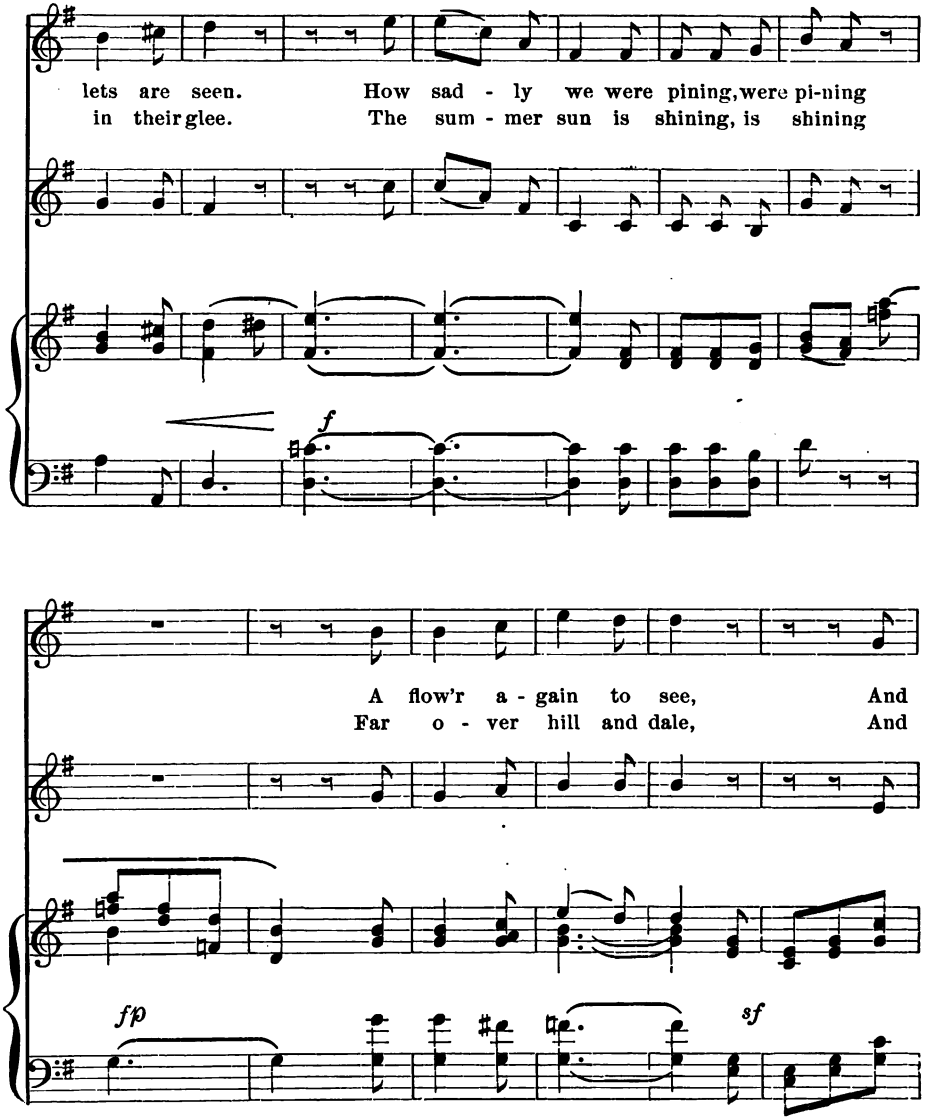
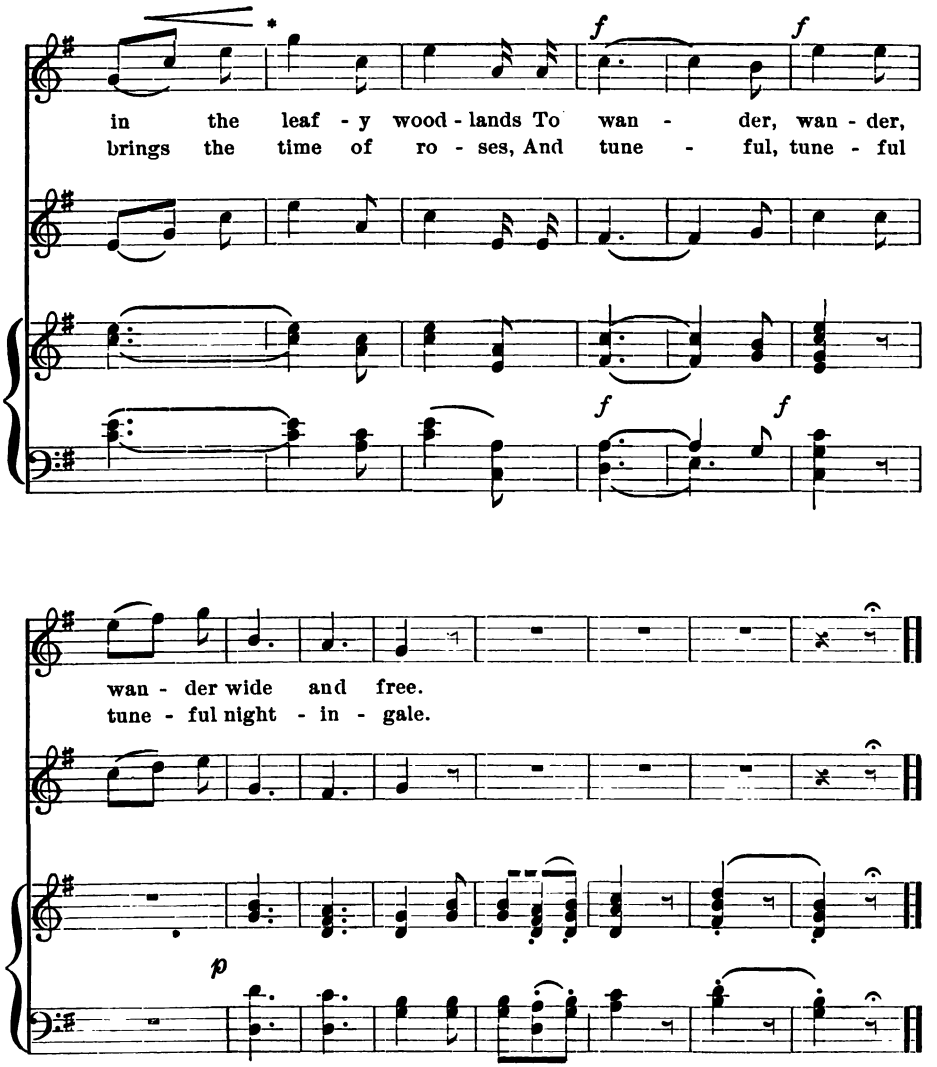
Ch. Ser. G. Page 17.

f
1. All bloom - ing in beau - ty the flow - 'rets are
2. Kind spring gives a par - ty and bids us be
3. There 's none to his bid - ding will sure - ly say
f
seen, On the hills and in the val - leys where
gay, To the mu - sic of the for - est we 'll
nay, For he fought with gloom - y win - ter and

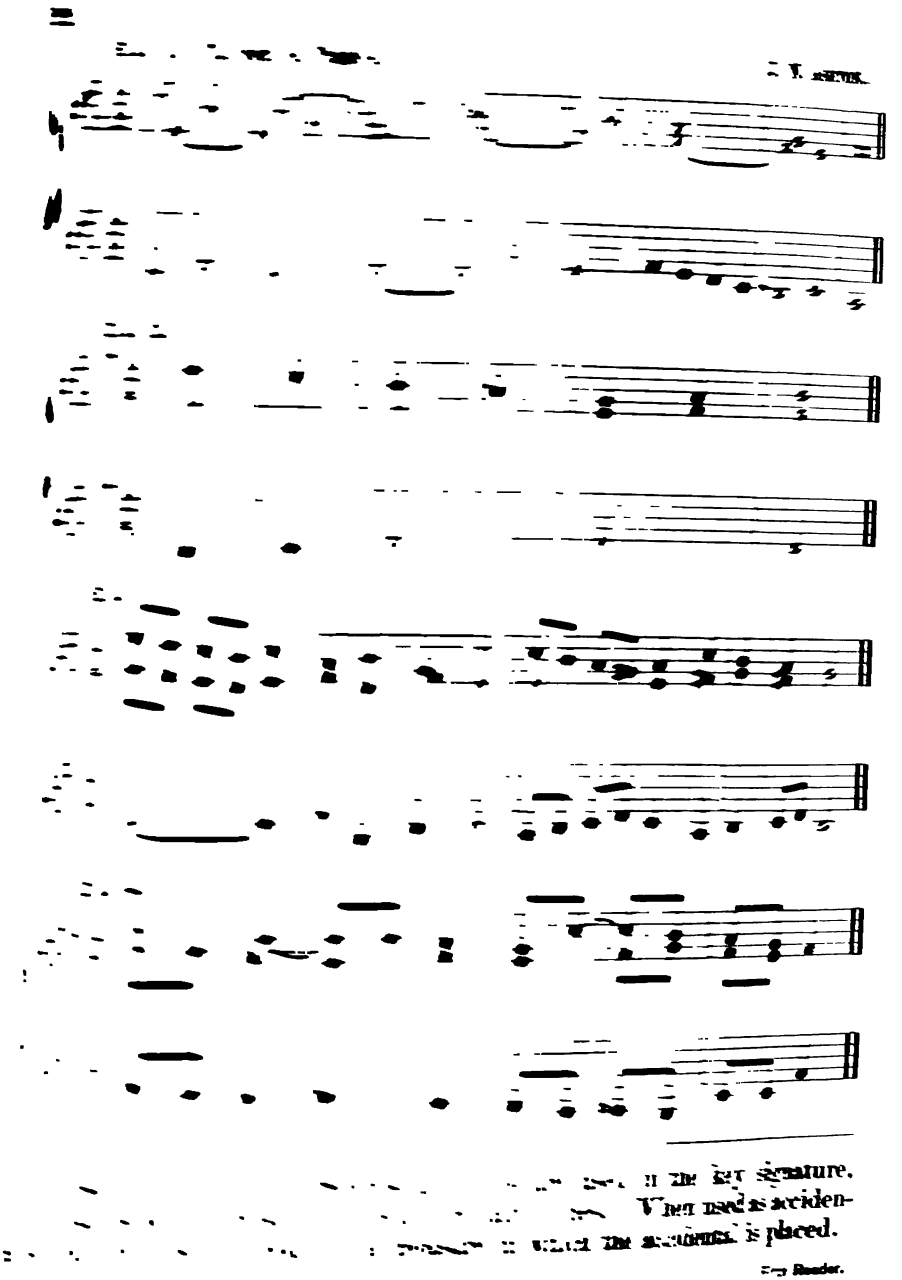
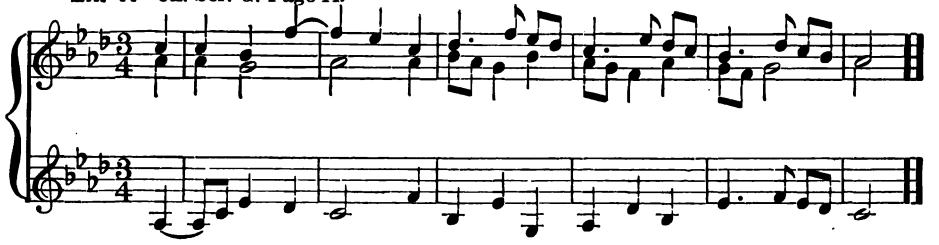
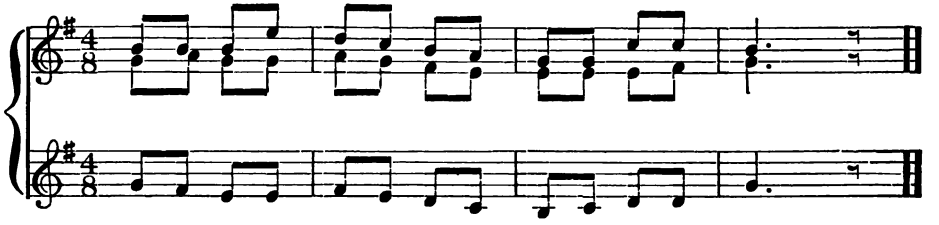
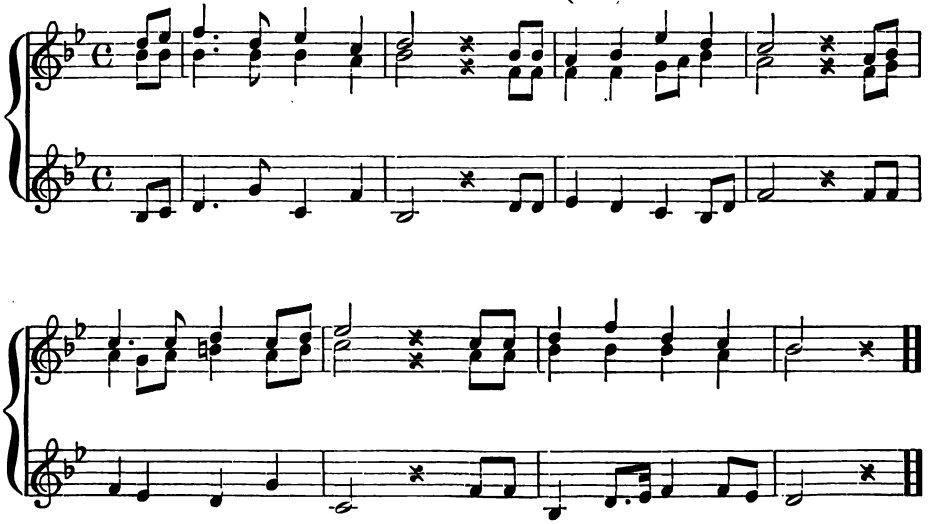
* *f* (*forte*), strongly, loudly.

wood - lands are green. Kind spring gives a par - ty and
dance care a - way. There's none to his bid - ing will
chased him a - way. Then off in the fields and the
bids us be gay. To the mu - sic of the for - est we'll
sure - ly say nay, For he fought with gloom - y win - ter and
wood - lands to roam, When the bells of eve are sound - ing re -
tr
dance care a - way.
chased him a - way.
turn - ing to home.

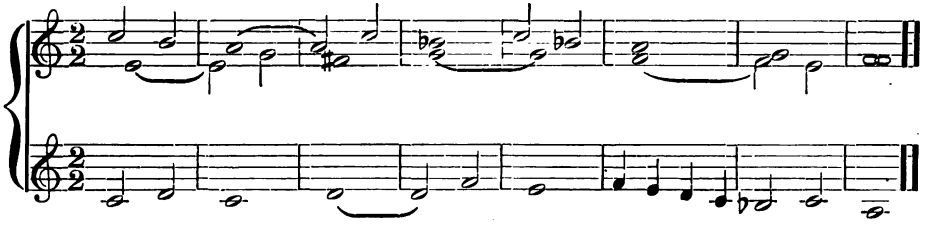
Ex. 1.

Ex. 2.

Ex. 3.

Ex. 4.

No. 5. May Song.

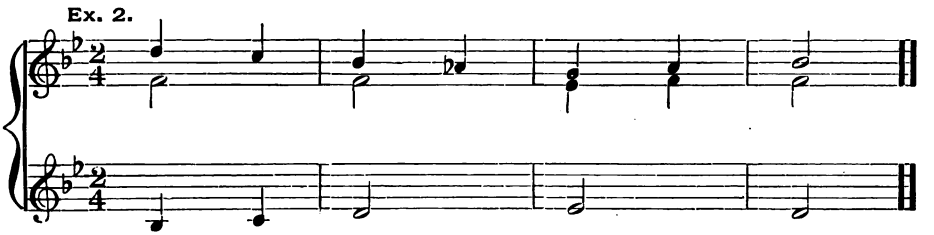
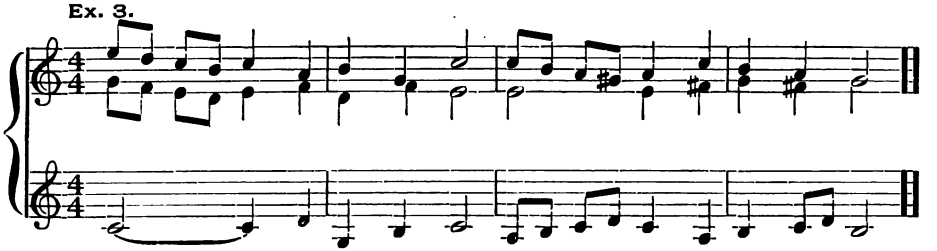
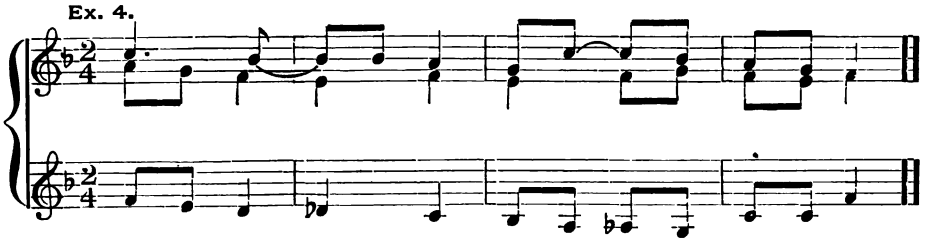
Music by ROBERT SCHUMANN.
(German composer, 1810–1856.)

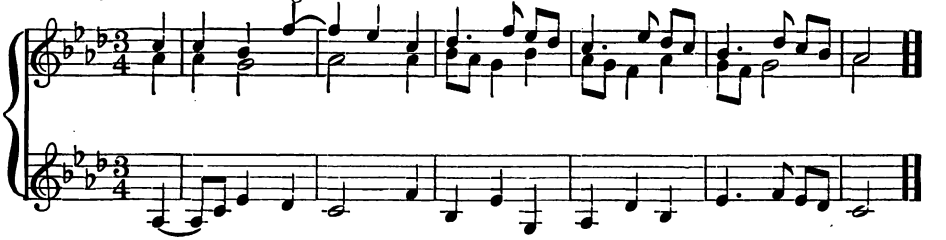
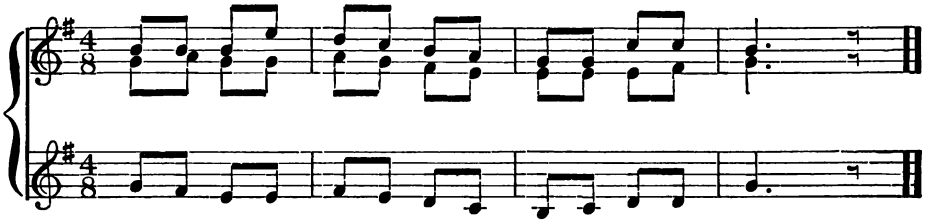
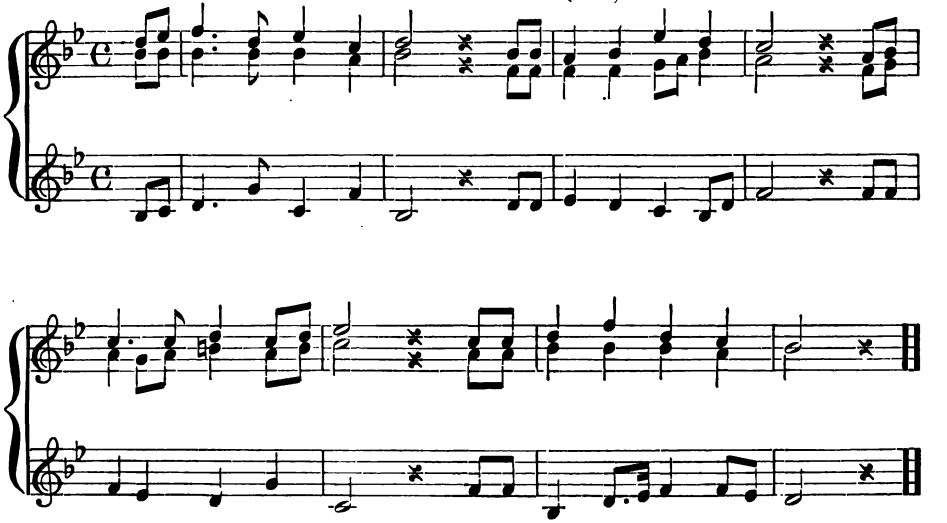

Giocoso.*
p†
1. A - gain in field and for-est The leaves are grow-ing
2. How balm - y are the breez-es, When win - try shad-ows
p
green, And down be - side the brooklet Sweet vi - o -
flee, And mer - ri - ly the children Are shout - ing

* *Giocoso*, playfully.
†*p* (*piano*), softly.

lets are seen. How sad - ly we were pining, were pi-ning
in their glee. The sum - mer sun is shining, is shining
f
A flow'r a - gain to see, And
Far o - ver hill and dale, And
fp
sf

in the leaf - y wood - lands To wan - der, wan - der,
brings the time of ro - ses, And tune - ful, tune - ful
wan - der wide and free.
tune - ful night - in - gale.

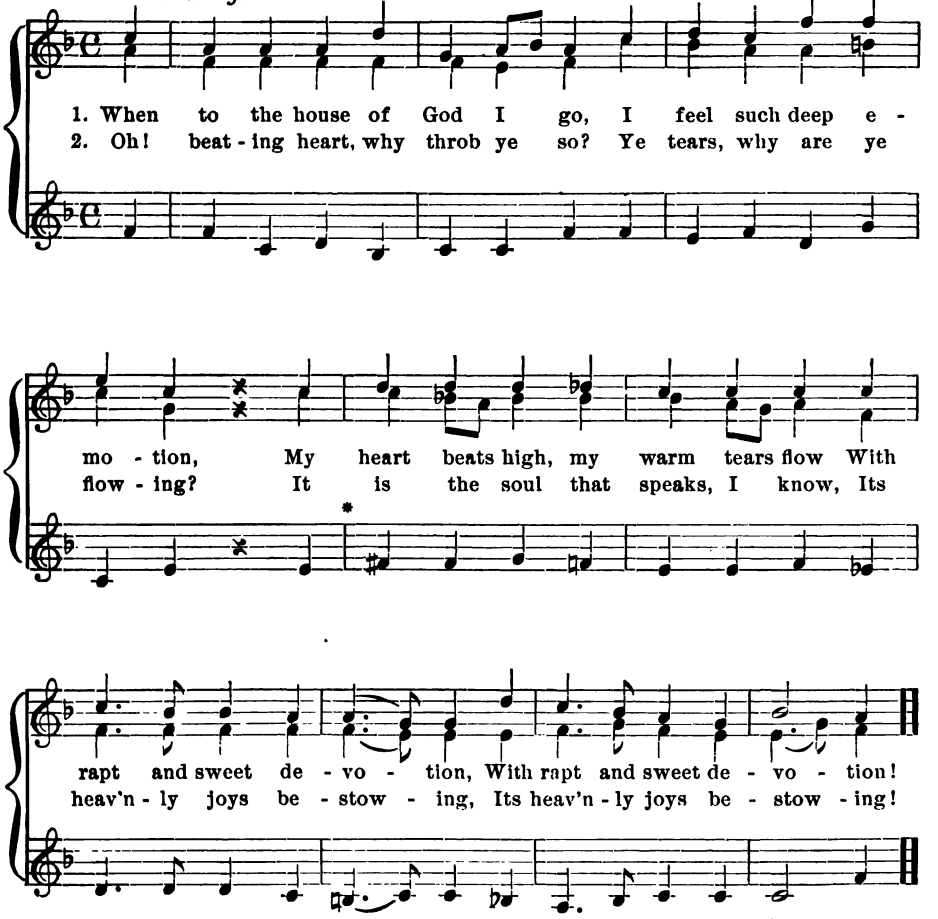
*NOTE. These two measures have been slightly changed to simplify the rhythm.

Ex. 1. Ch. Ser. G. Page 14.

Ex. 2.

Ex. 3. Theme (arr.) from the KOMMERSBUCH.

Ex. 1. Ch. Ser. G. Page 4. J. N. ASHTON.



Ex. 2.

Ex. 3.

Ex. 4.

♯ SHARP. ♭ FLAT. Sharps and flats are used in the key signature, and also as accidentals, to indicate chromatic tones. When used as accidentals the effect is confined to the measure in which the accidental is placed.

Ex. 1. Ch. Ser. G. Page 14.

Ex. 2.

Ex. 3. Theme (arr.) from the KOMMERSBUCH.

No. 6. Devotion.

Music by F. Silcher.
(German composer, 1789–1860.)

Somewhat slowly.

1. When to the house of God I go, I feel such deep e -
2. Oh! beat - ing heart, why throb ye so? Ye tears, why are ye
mo - tion, My heart beats high, my warm tears flow With
flow - ing? It is the soul that speaks, I know, Its
rapt and sweet de - vo - tion, With rapt and sweet de - vo - tion!
heav'n - ly joys be - stow - ing, Its heav'n - ly joys be - stow - ing!

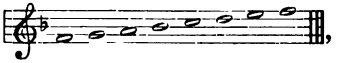
A chromatic tone is indicated by a sharp or flat placed before a note. It is called chromatic because such tones were formally indicated by colors. Chromatic means colored. *Ch. Ser. G. Page 23, Ex. 3.

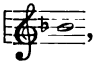
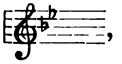
Dictation.

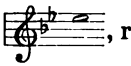
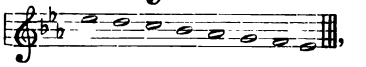
Review the preliminary facts of the Dictation on page 9.

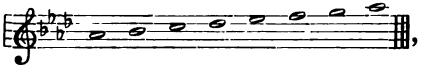
New Facts.

When the scale begins on certain staff degrees flats are used to show the position of the key note.

Thus the scale beginning on the first space:  , requires a flat on the third line. The key is F.

A scale beginning on the third line flatted, , is shown by a second flat placed on the fourth space, thus:  , and the key is B flat (B♭).

A scale beginning on the fourth space flatted, thus:  , requires a third flat placed upon the second space, thus:  , and the key is E flat (E♭).

When the key note is upon A♭ a fourth flat is upon the fourth line, thus:  , and the key is A♭.

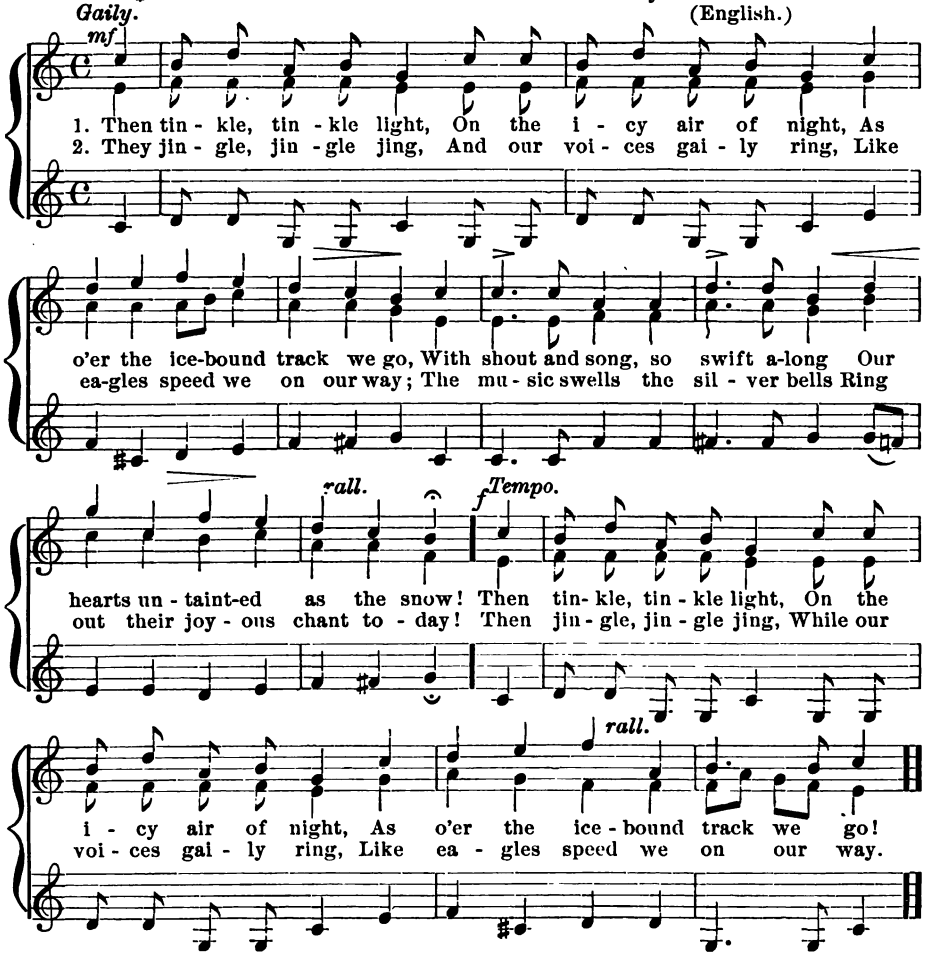
Take note:

1. That the new flat occurs each time on Fa.
2. That the flat before it is on Do.
3. That the names of the staff degrees on which the flats occur in order are B, E, A, D.

The pupils should be required to write scales beginning on

1. The different staff degrees, as on E♭, and affix the proper signature.
2. To write the scales having the signature given; and in other ways tested. The sharps keys should also be reviewed.

No. 7. The Sleigh-Bells.

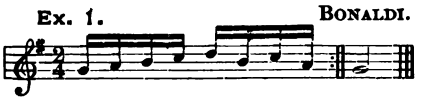
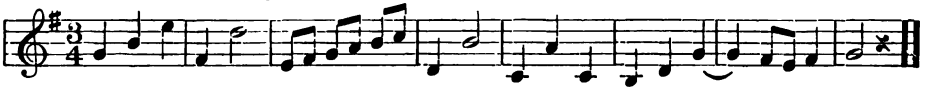
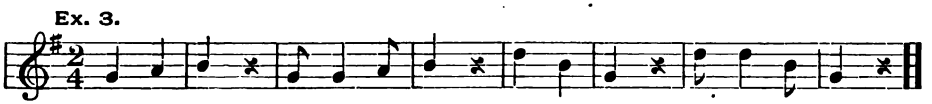
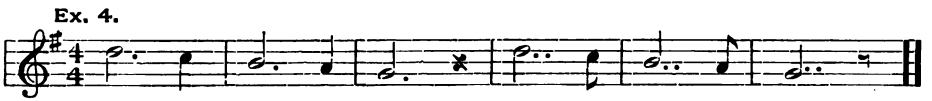
Music by F. W. FARRINGTON.
(English.)

Gaily.*
mf
1. Then tin - kle, tin - kle light, On the i - cy air of night, As
2. They jin - gle, jin - gle jing, And our voi - ces gai - ly ring, Like
o'er the ice-bound track we go, With shout and song, so swift a-long Our
ea-gles speed we on our way; The mu - sic swells the sil - ver bells Ring
rall.
f Tempo.
hearts un - taint-ed as the snow! Then tin- kle, tin - kle light, On the
out their joy - ous chant to - day! Then jin - gle, jin - gle jing, While our
rall.
i - cy air of night, As o'er the ice - bound track we go!
voi - ces gai - ly ring, Like ea - gles speed we on our way.

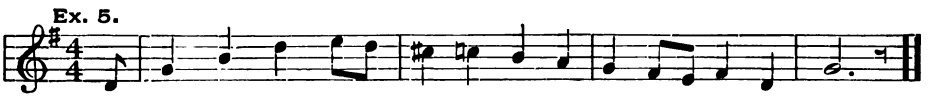
⁀ TIE. Two notes on the same staff degree united by a tie are sung as one note having their united value. ♩⁀♩ equals 𝅗𝅥

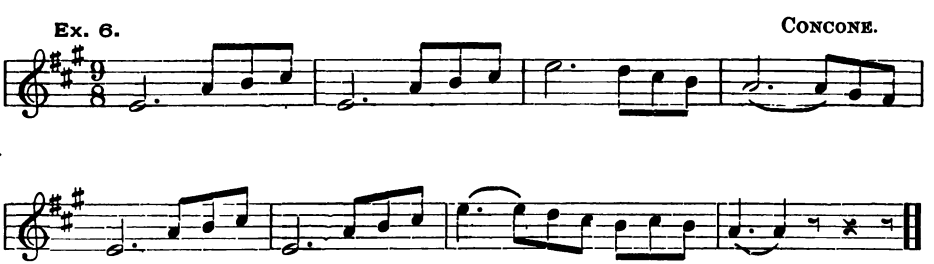
When several notes are to be sung to one word the notes are united by a slur, thus:

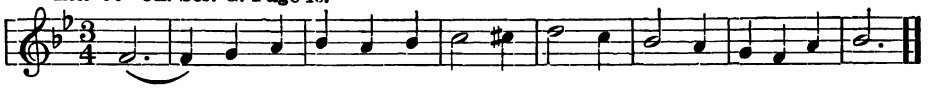
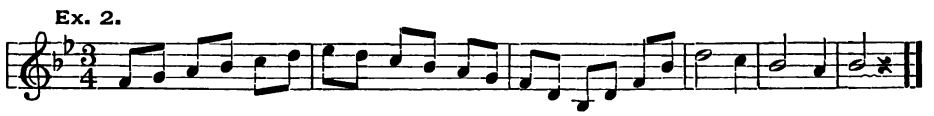
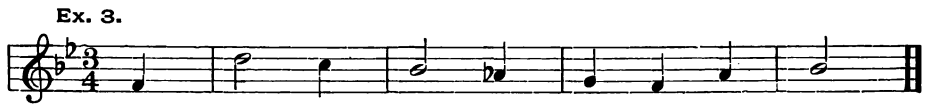
*Ch. Ser. G. Pages 8 and 17.

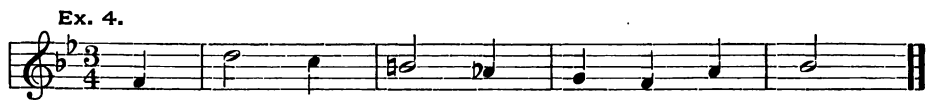
Vocal Drill.

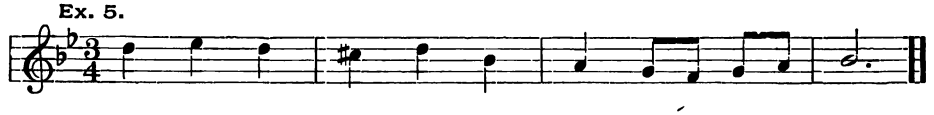
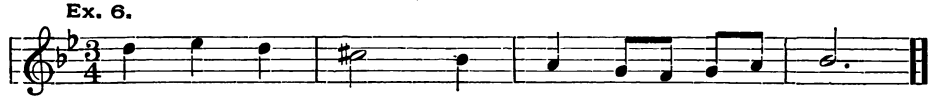
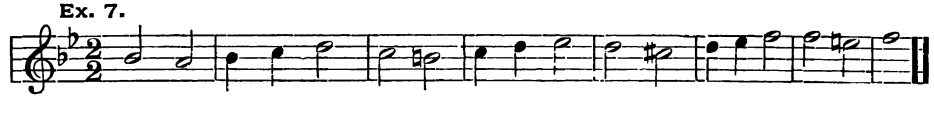
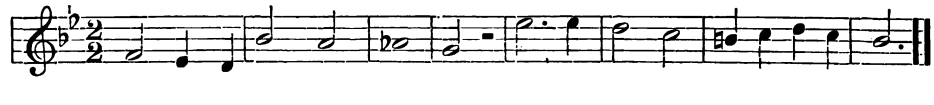
Ex. 1. BONALDI.

Ex. 2. Ch. Ser. G. Pages 14 and 17. ALBRECHTSBERGER.

Ex. 3.

Ex. 4.

Ex. 5.



Ex. 6. CONCONE.

A dot placed after a note increases its value one half, thus: 𝅗𝅥. equals 𝅗𝅥 𝅗𝅥 𝅗𝅥. equals 𝅗𝅥 𝅘𝅥 𝅘𝅥. equals 𝅘𝅥 𝅘𝅥𝅯 𝅘𝅥𝅯. equals 𝅘𝅥𝅯 𝅘𝅥𝅰

Ex. 1. Ch. Ser. G. Page 18.

Ex. 2.

Ex. 3.

Ex. 4.

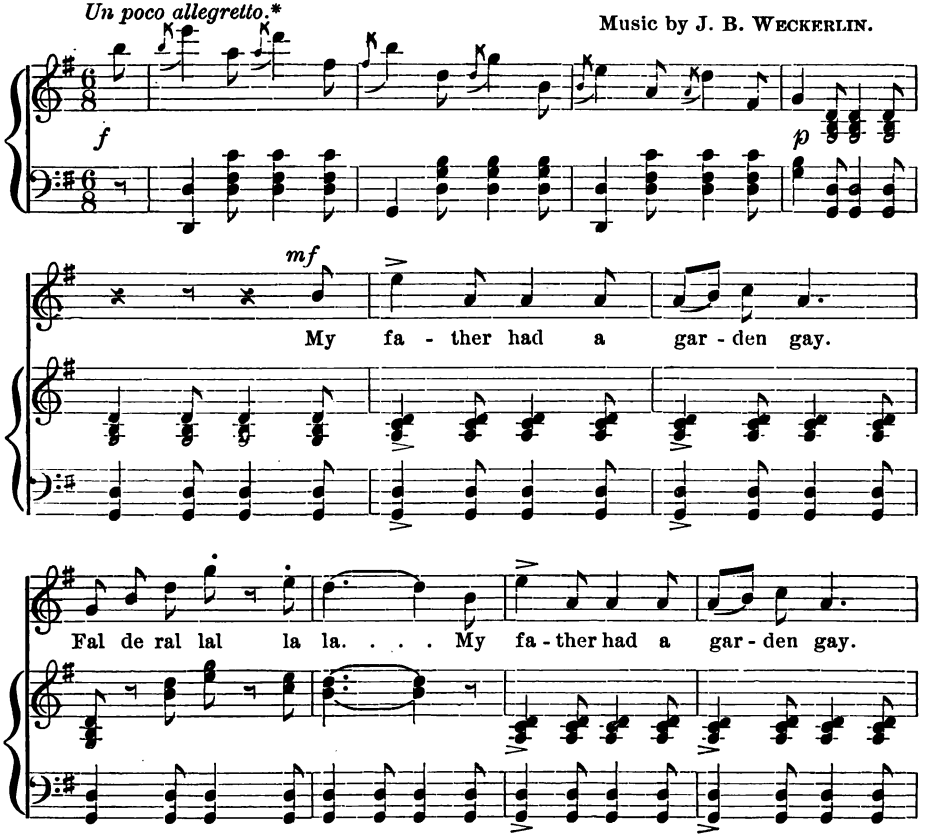


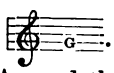
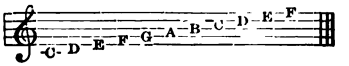
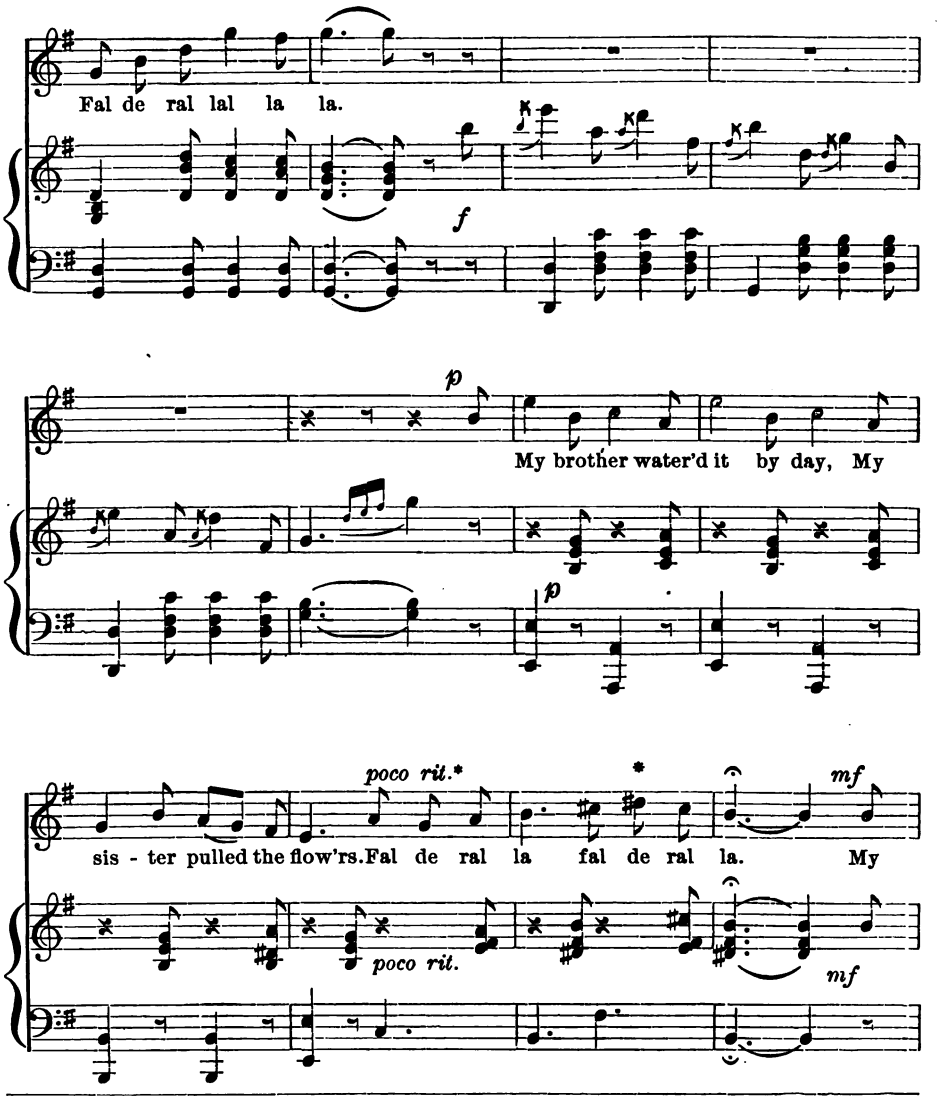
Ex. 5.

Ex. 6.

Ex. 7.

Ex. 8.

The lines and spaces of the staff are called staff degrees. The staff degrees are lettered. The clef is used to show the position of one letter on the staff from which all of the other letters may be found.

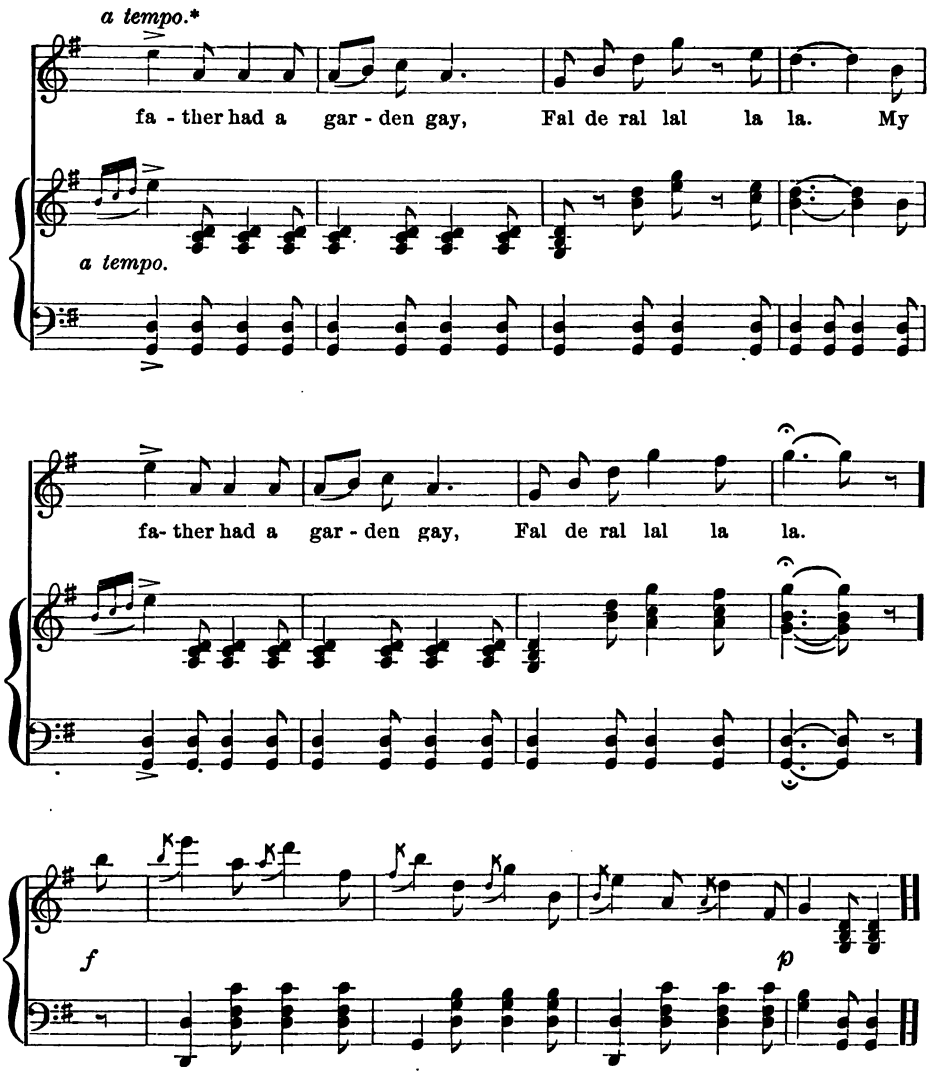
Fifth Reader.

No. 8. My Father had a Garden Gay.

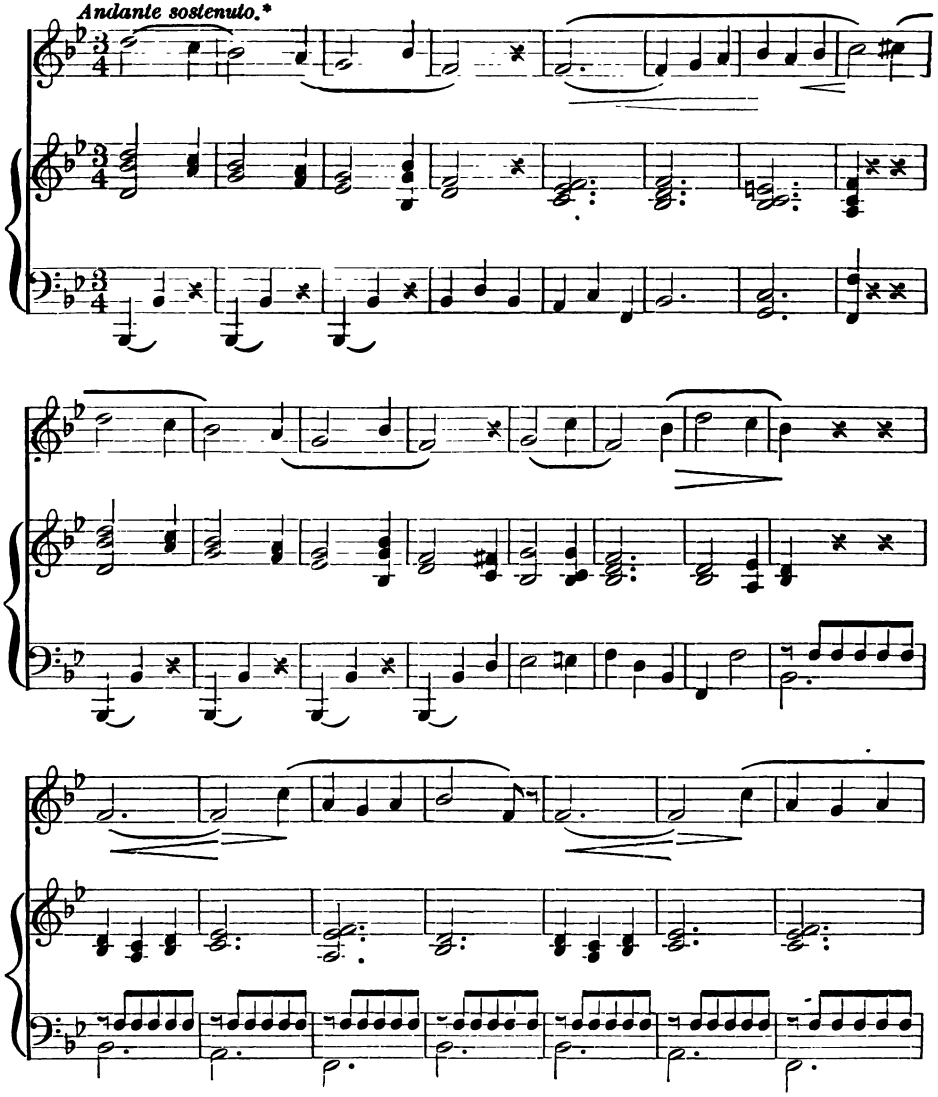
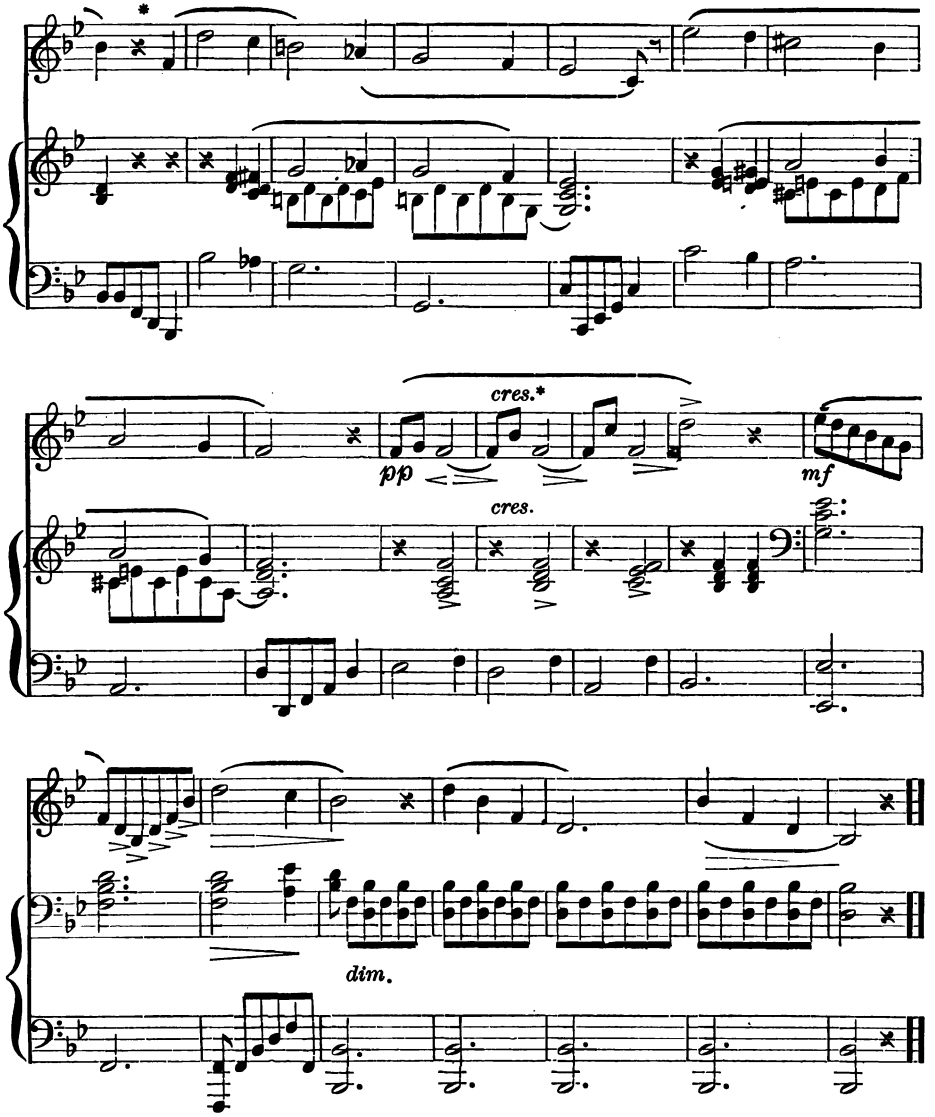
*Un poco allegretto.**

Music by J. B. WECKERLIN.

* *Un poco allegretto*, somewhat quickly.

The G Clef indicates the position of the letter G,  . The clef itself is a modified Gothic G. The letter above G is A, and the one below is F. The letters follow in alphabetical order, but only the first seven letters of the alphabet are used, 

poco rit., a little slower. *Ch. Ser. G. Pages 11 and 23.

*A *tempo*, as quickly as before the retard.

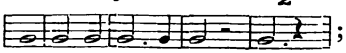
Ex. 1. Ch. Ser. G. Pages 14 and 18. J. CONCONE.

*Andante sostenuto.**

**Andante sostenuto*, in a slow and sustained manner.

*Cres. (*crescendo*), to increase the tone power. *Ch. Ser. G. Page 18.

Dictation.

The meaning of the different meter marks should be reviewed.

Thus; $\frac{2}{2}$ means that each full measure contains the value of two half notes, and two beats should be given to each measure, and the first note of the measure should be accented.

The various ways in which a $\frac{2}{2}$ measure may be filled should be illustrated as:  ; and the same forms of measures expressed in $\frac{2}{4}$ and $\frac{2}{8}$.

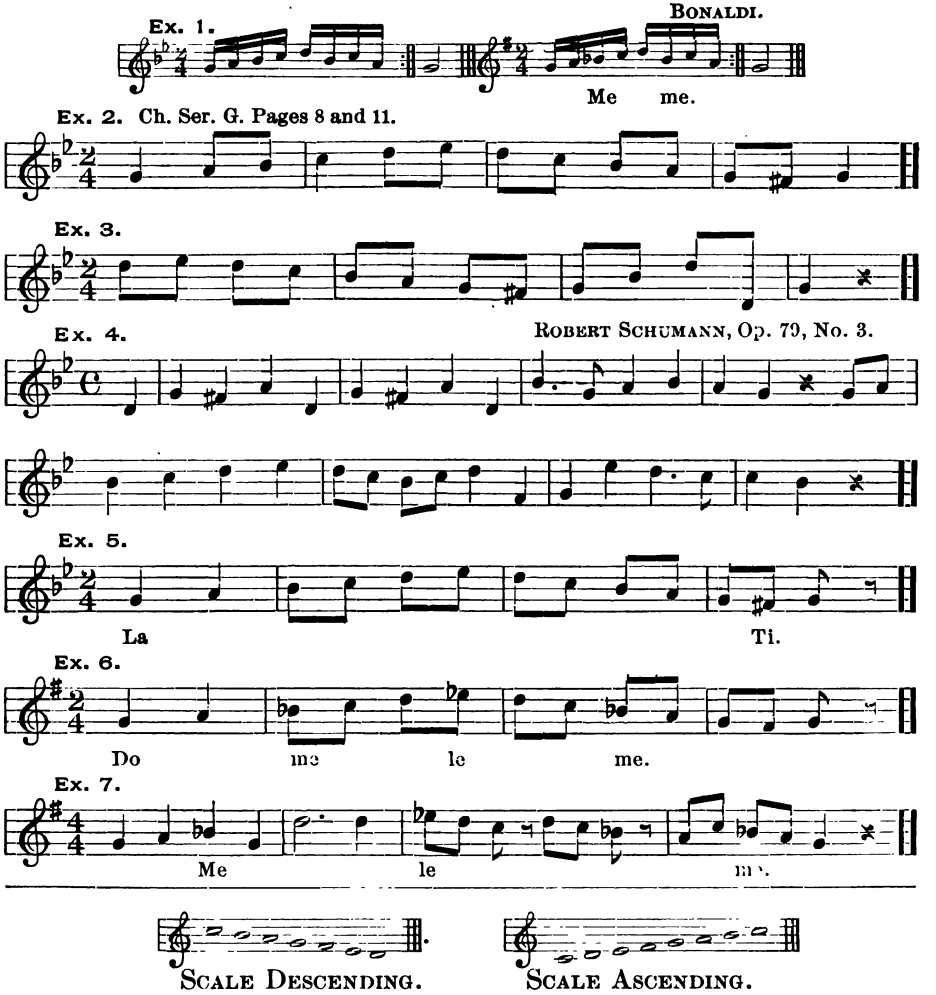
Three-two measure should be studied in the same way and compared with $\frac{3}{4}$ and $\frac{3}{8}$.

Measures written in one meter should be expressed in others until the kinds of notes and rests are perfectly familiar.

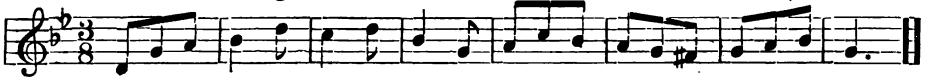
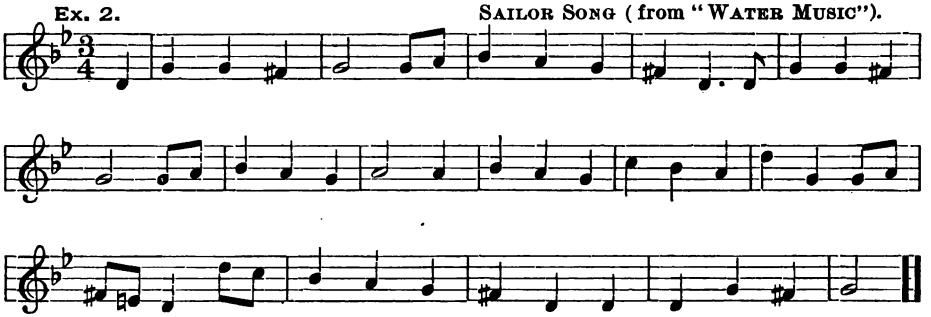
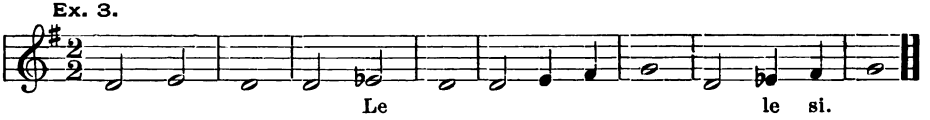
The four-four and six-eight meters should be treated similarly.

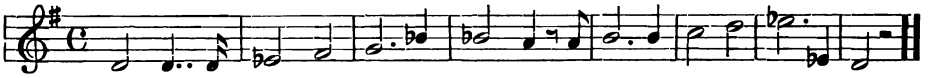
The pupils being familiar with the different meters, the teacher should sing or play simple rhythms, and call upon the pupils to tell whether they are two, three, four, or six part measure. Having decided what the meter is the children should express what they hear in the parallel meters.

For example: if the teacher has employed three part measure the children should express what they hear in $\frac{3}{2}$, $\frac{3}{4}$, or $\frac{3}{8}$, or in all three if desired.

Vocal Drill.

SCALE DESCENDING. SCALE ASCENDING.

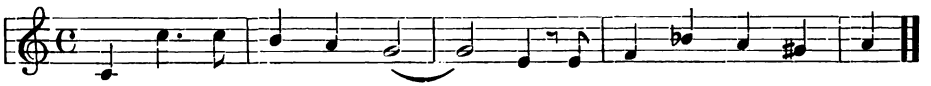
As we sing the descending scale we think of the tones as being lower as we go down; and similarly, when we sing the ascending scale we think of each succeeding tone as higher than the one before it. This difference in tones which we distinguish by the words higher and lower, we call pitch.

Ex. 1. Ch. Ser. G. Page 18. SAILOR SONG (France).

Ex. 2. SAILOR SONG (from "WATER MUSIC").

Ex. 3.

Ex. 4. Ch. Ser. G. Pages 19 and 21. RICHARD WAGNER ("FLYING DUTCHMAN").

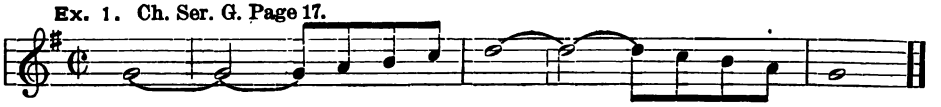
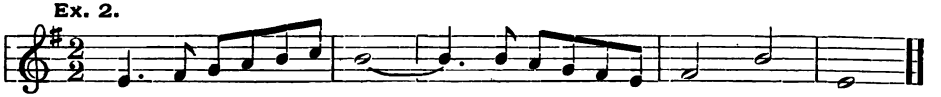
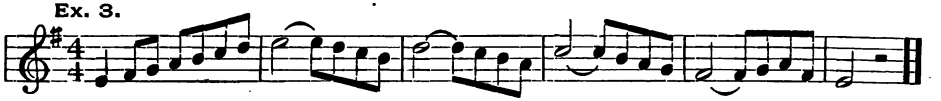
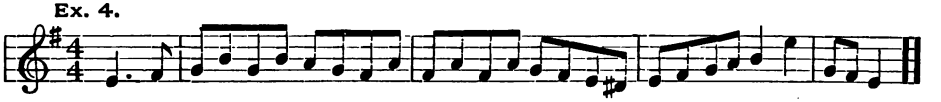
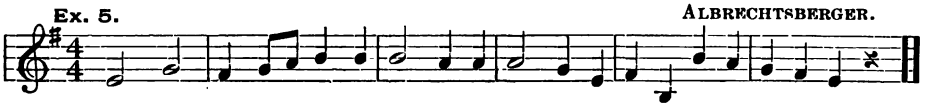
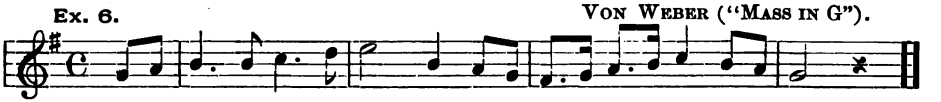
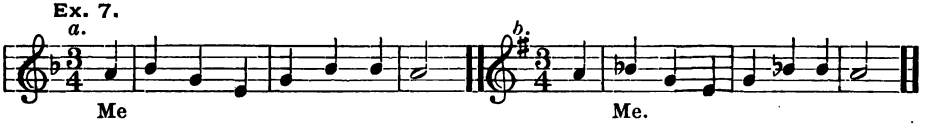
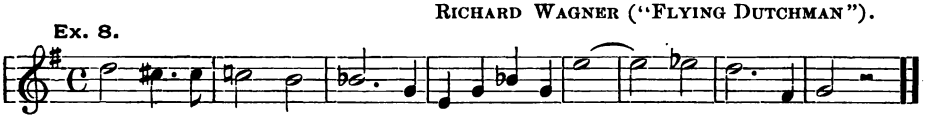


Ex. 5.

Ex. 6. RICHARD WAGNER ("PARSIFAL").



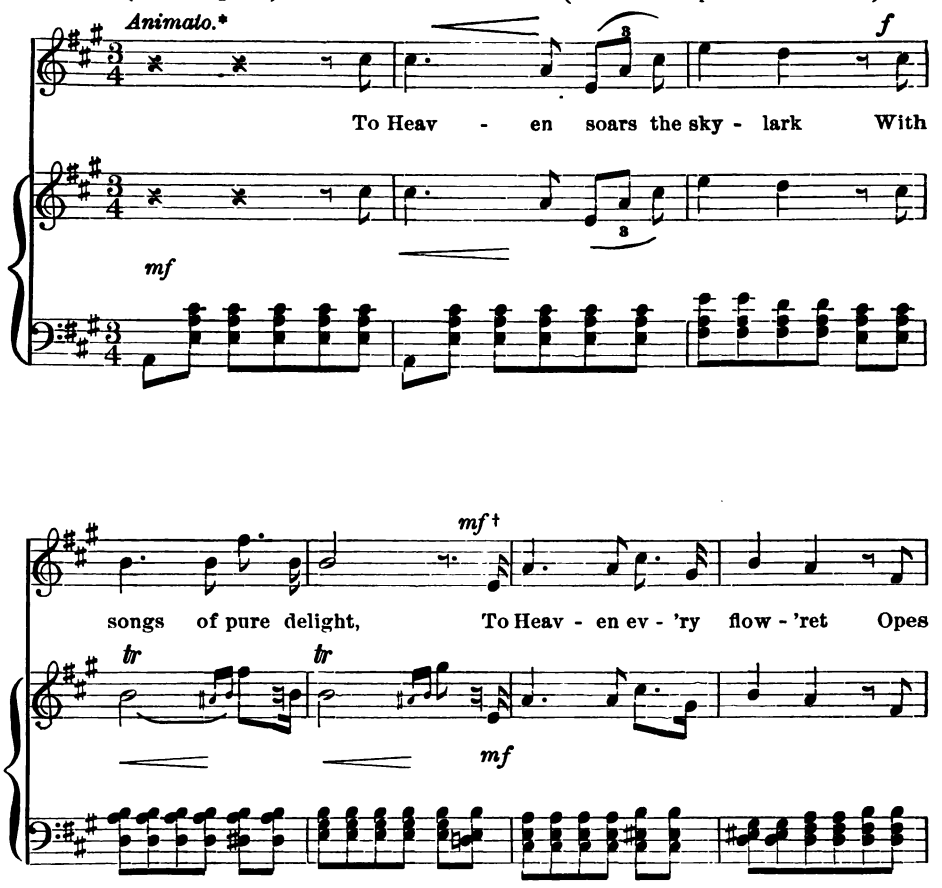
Each staff degree represents a certain pitch, and the letter which is the name of the staff degree is also the name of the pitch which it represents.

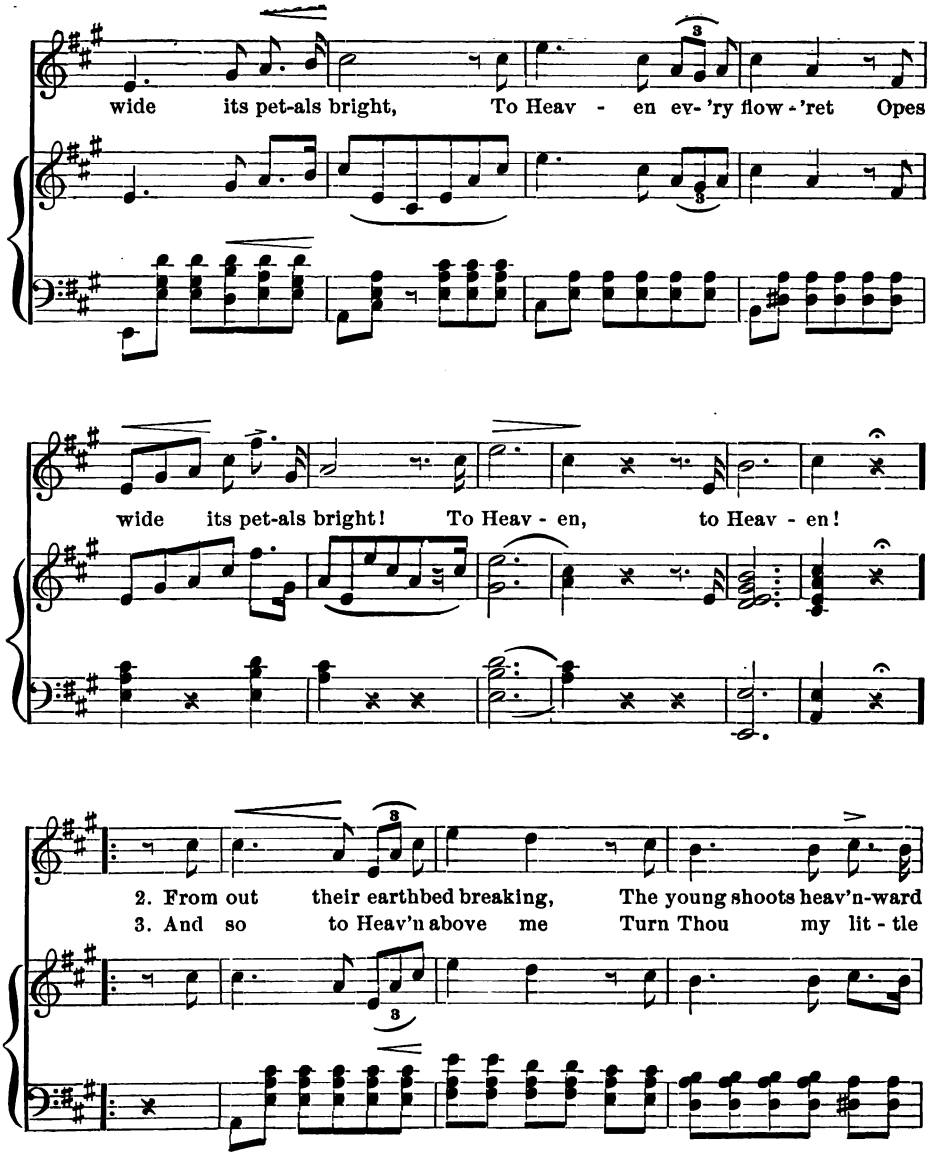
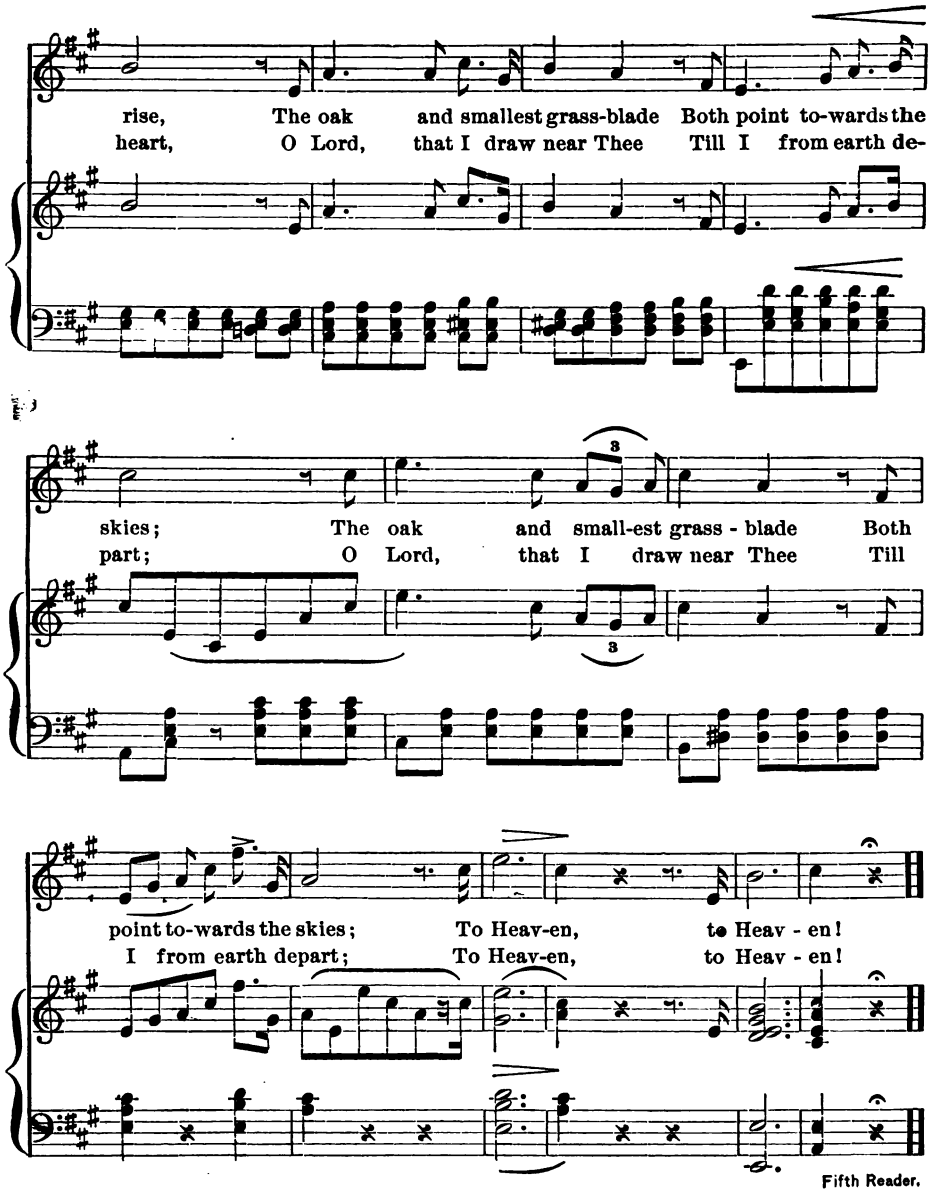
Ex. 1. Ch. Ser. G. Page 17.

Ex. 2.

Ex. 3.

Ex. 4.

Ex. 5. ALBRECHTSBERGER.

Ex. 6. VON WEBER ("MASS IN G").

Ex. 7.

Ex. 8. RICHARD WAGNER ("FLYING DUTCHMAN").

It has been found that all objects which emit sound are in a state of motion. This motion is called vibration. As the rapidity of the vibration increases the pitch of the tone rises.

No. 9. To Heaven.

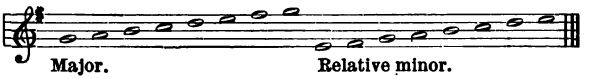
Ch. Ser. G. Pages 14 and 15.

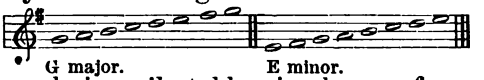
Words by G. C. DIEFFENBACH.
(German poet.)

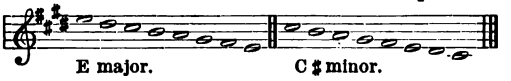
Music by FRANZ ABT.
(German composer, 1819–1885.)

Animato, animated.

† *mf* (*mezzo forte*), moderately loud.

wide its pet-als bright, To Heav - en ev-'ry flow-'ret Opes
wide its pet-als bright! To Heav - en, to Heav - en!
2. From out their earthbed breaking, The young shoots heav'n-ward
3. And so to Heav'n above me Turn Thou my lit - tle

rise, The oak and smallest grass-blade Both point to-wards the
heart, O Lord, that I draw near Thee Till I from earth de-
skies; The oak and small-est grass - blade Both
part; O Lord, that I draw near Thee Till
point to-wards the skies; To Heav-en, to Heav - en!
I from earth depart; To Heav-en, to Heav - en!

Dictation.

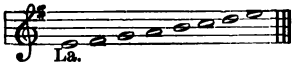
Every scale has what is called its relative minor scale. That is, if instead of beginning on Do of a given scale we begin on La and sing to La, we shall have what is called the normal minor scale; and since the key signature is unchanged it is said to be related to the major scale from which it is derived.

The relative minor, however, is considered to have La for its key note, and as the staff degree on which the key note occurs gives the name to the scale this scale is called E minor.



The name of the relative minor of any scale is easily told—simply pass from Do, the key note of the major, to La, and observe upon what staff degree it occurs, noticing at the same time if it bear a sharp or flat in the key signature. Thus:

1. The major scales should now be reviewed, written by direction, and in each case the relative minor written after it. The children should name the minor scales, noticing carefully the key signature.

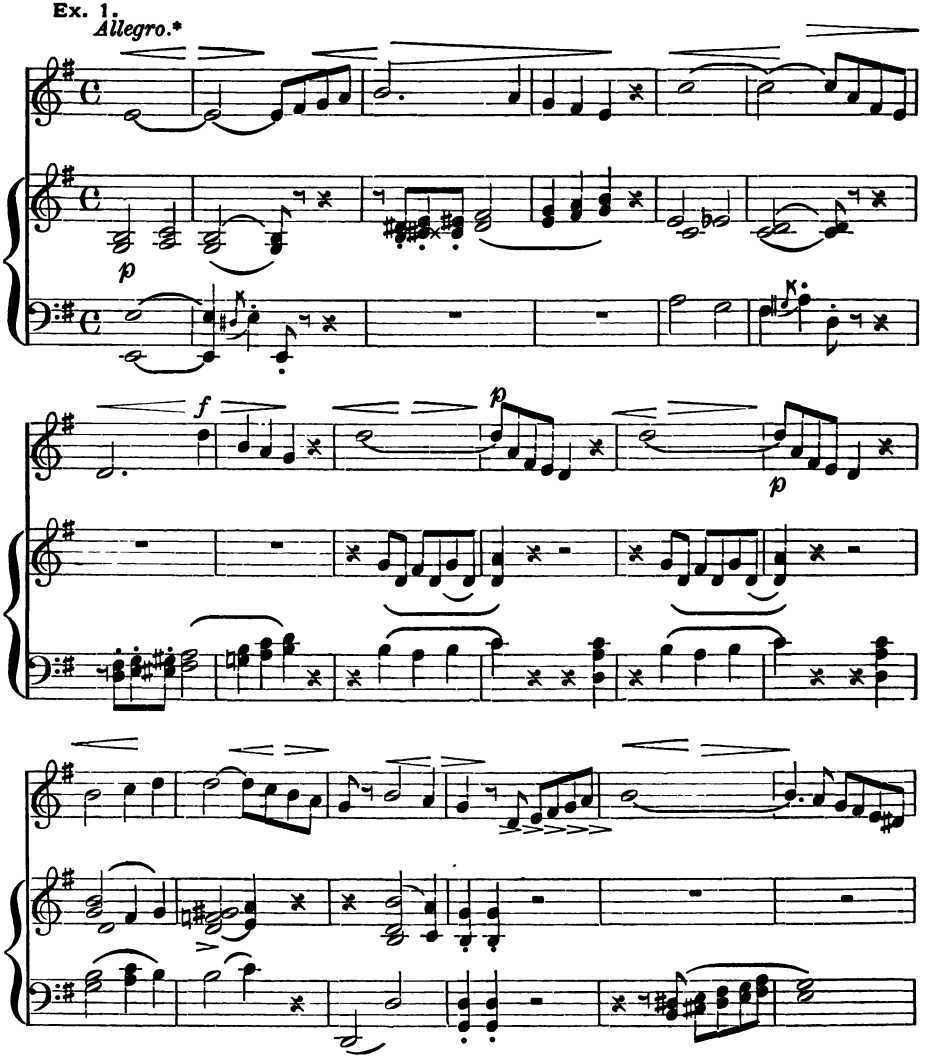
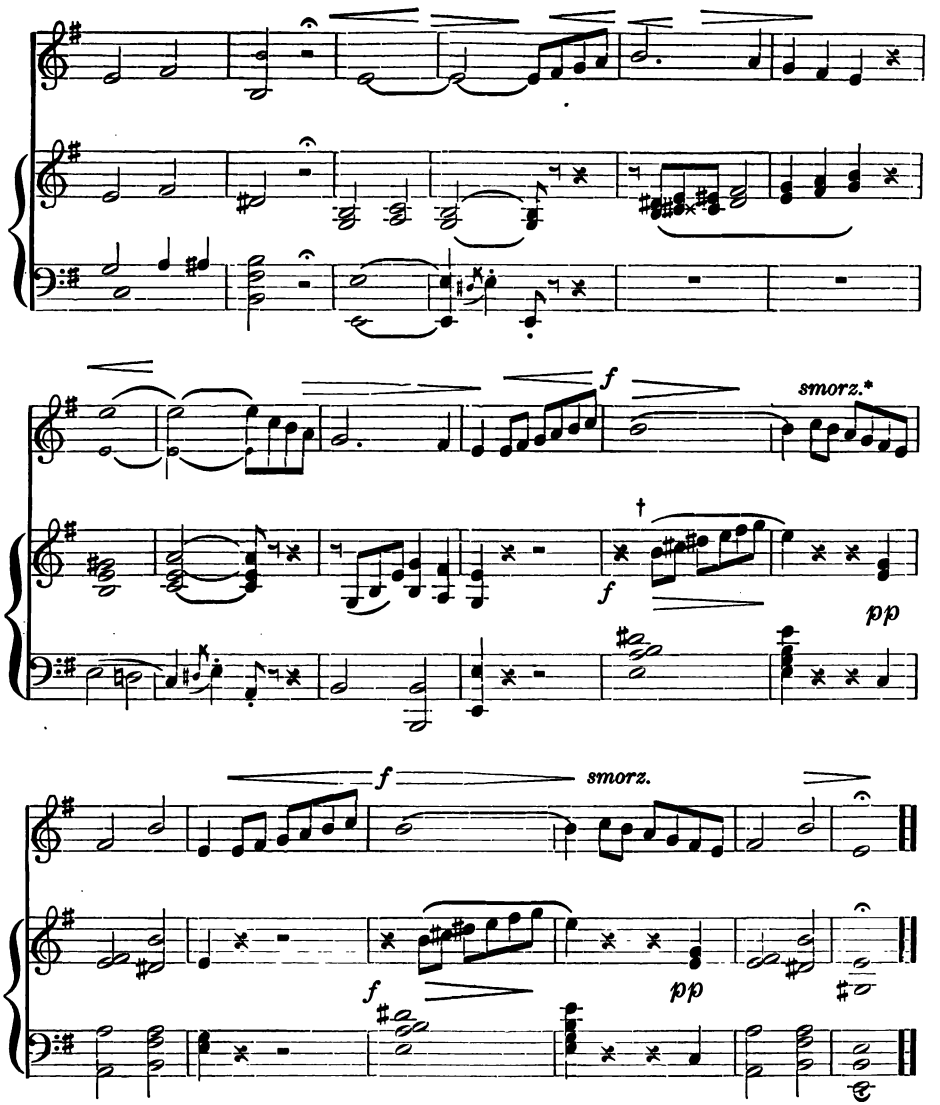
---

2. The children should learn to give the signatures for the different minors, e. g. what is the key signature for E minor. The process of thought should be: if E or the first line is La, then the first space is Si, and the second line is Do. The second line or G being Do gives the key of G, signature one sharp, placed on the fourth line, and the scale of E minor appears thus:



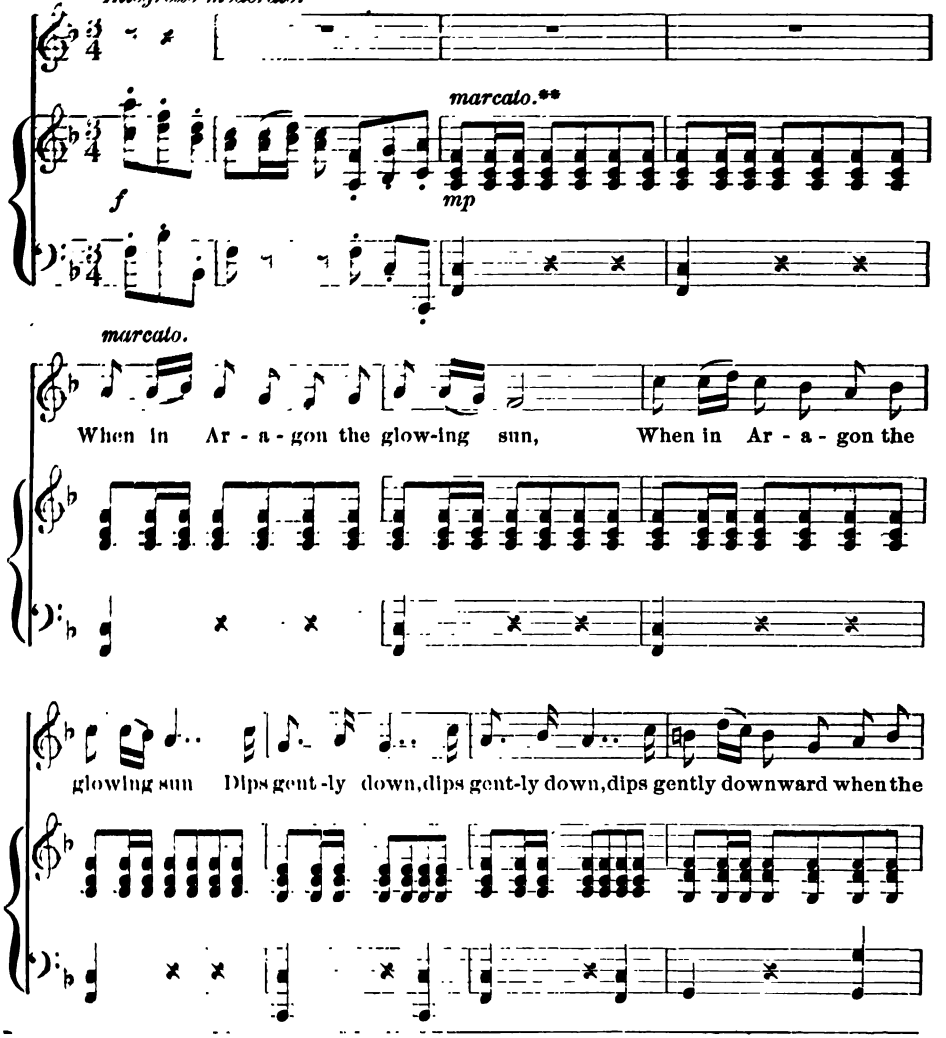
Music by J. CONCONE.
(Italian composer, 1810–1861).

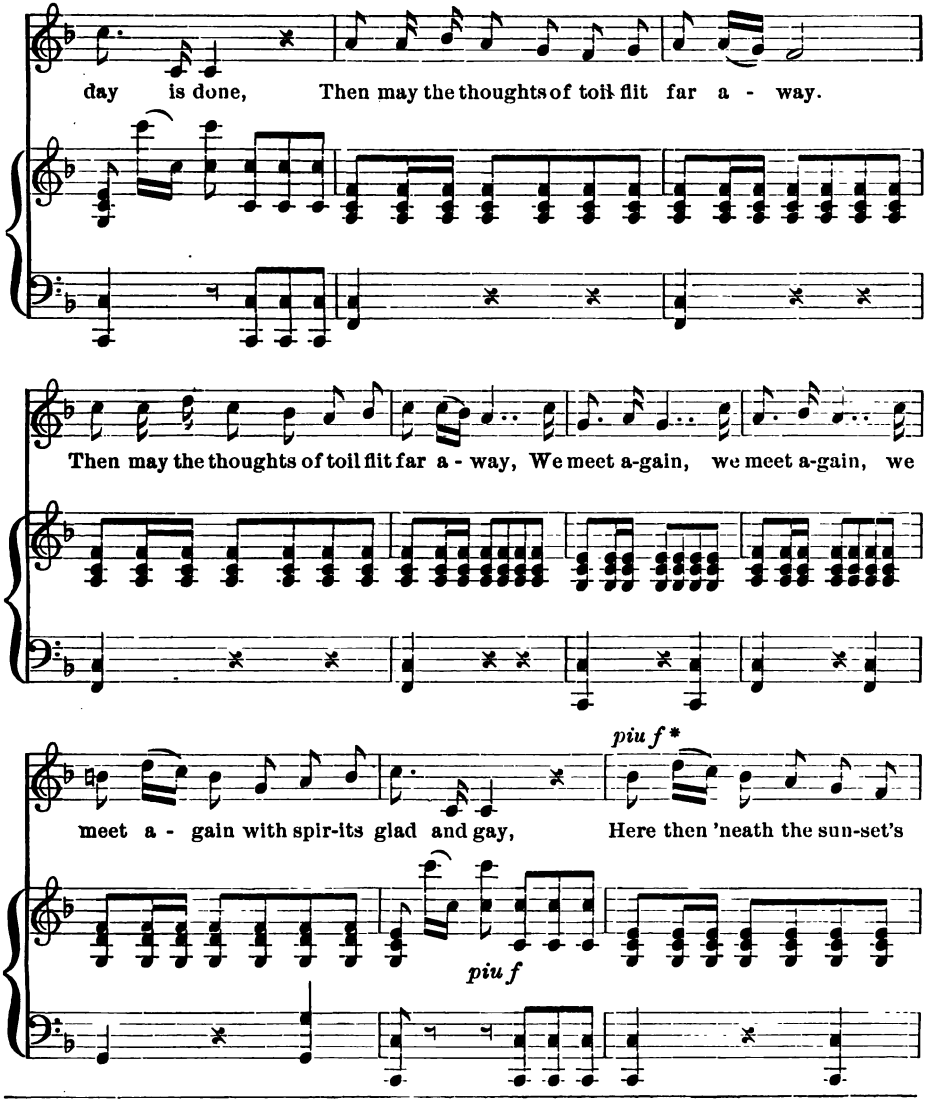
Ex. 1.

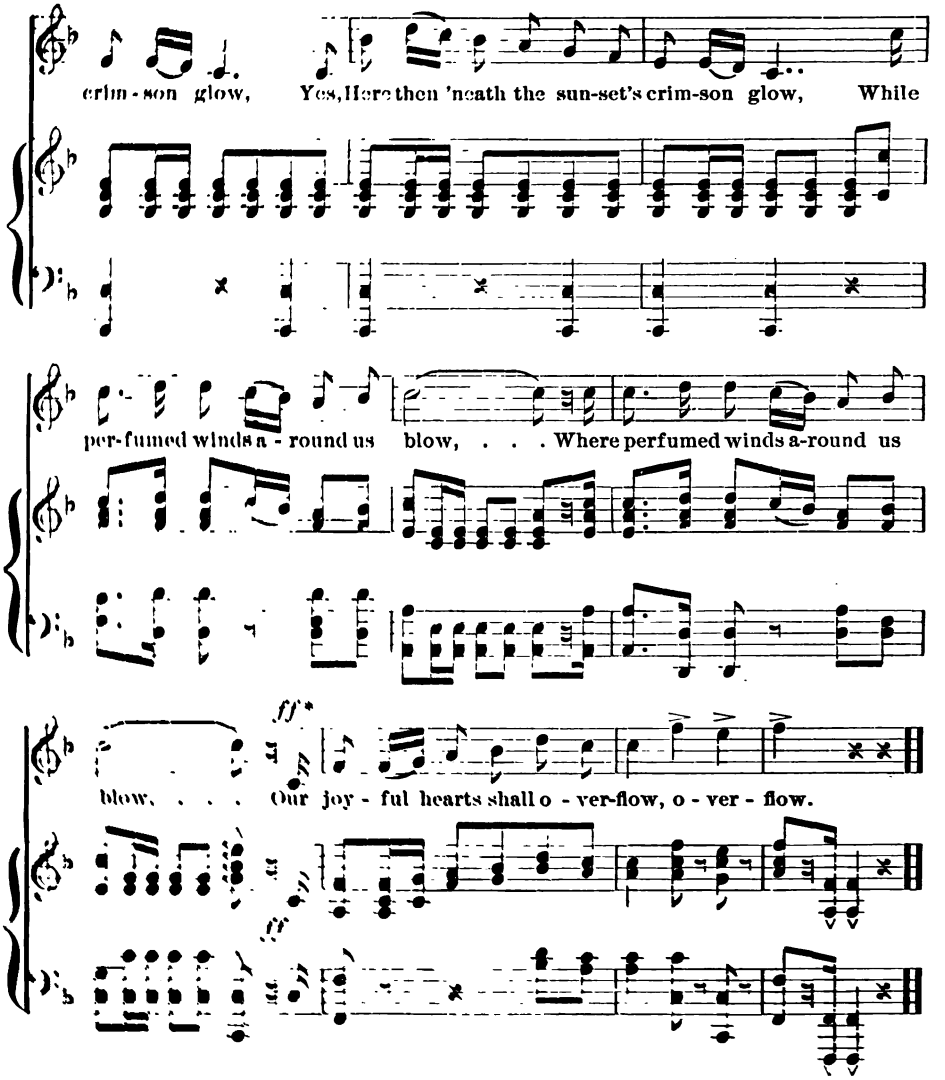
*Allegro.**

* *Allegro*, in a cheerful, lively manner.

*Smorz. (*smorzando)*, growing gradually softer. †Ch. Ser. G. Pages 11 and 23.

No. 10. Bolero.

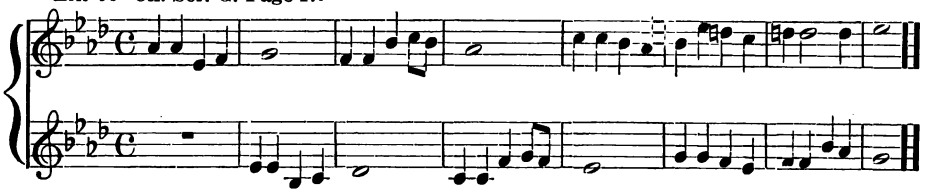
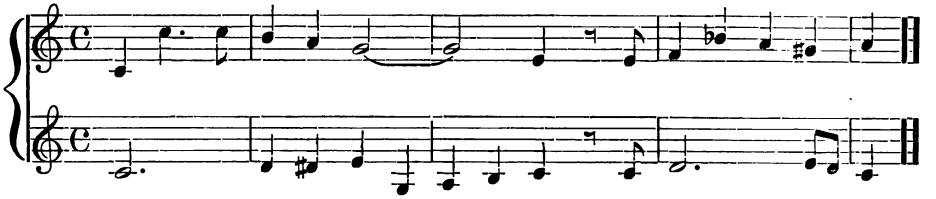
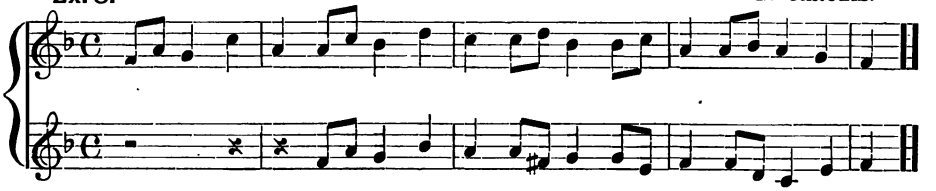
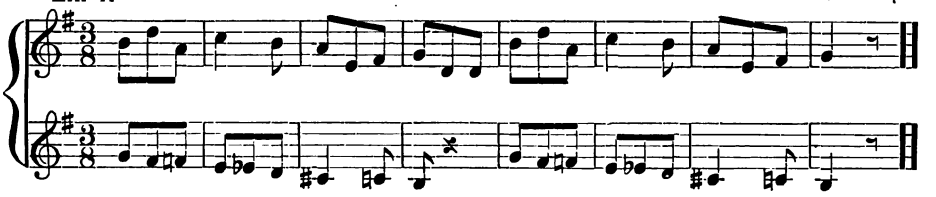
Ch. Ser. G. Page 15.

Music by J. Arnoud.
(French composer.)

Allegretto moderato.*
marcato.**
f
mp
marcato.
When in Ar - a - gon the glow-ing sun, When in Ar - a - gon the
glowing sun Dips gent-ly down, dips gent-ly down, dips gently downward when the

* *Allegretto moderato*, in a moderately quick movement.
** *marcato*, in a decisive, well-marked manner.

day is done, Then may the thoughts of toil flit far a - way.
Then may the thoughts of toil flit far a - way, We meet a-gain, we meet a-gain, we
piu f *
meet a - gain with spir-its glad and gay, Here then 'neath the sun-set's
piu f

* *piu*, a little.

crim - son glow, Yes, Here then 'neath the sun-set's crim-son glow, While
per-fumed winds a - round us blow, . . . Where perfumed winds a-round us
ff*
blow, . . . Our joy - ful hearts shall o - ver-flow, o - ver - flow.
ff

* ff (fortissimo), very strong, meaning in a full, loud tone.

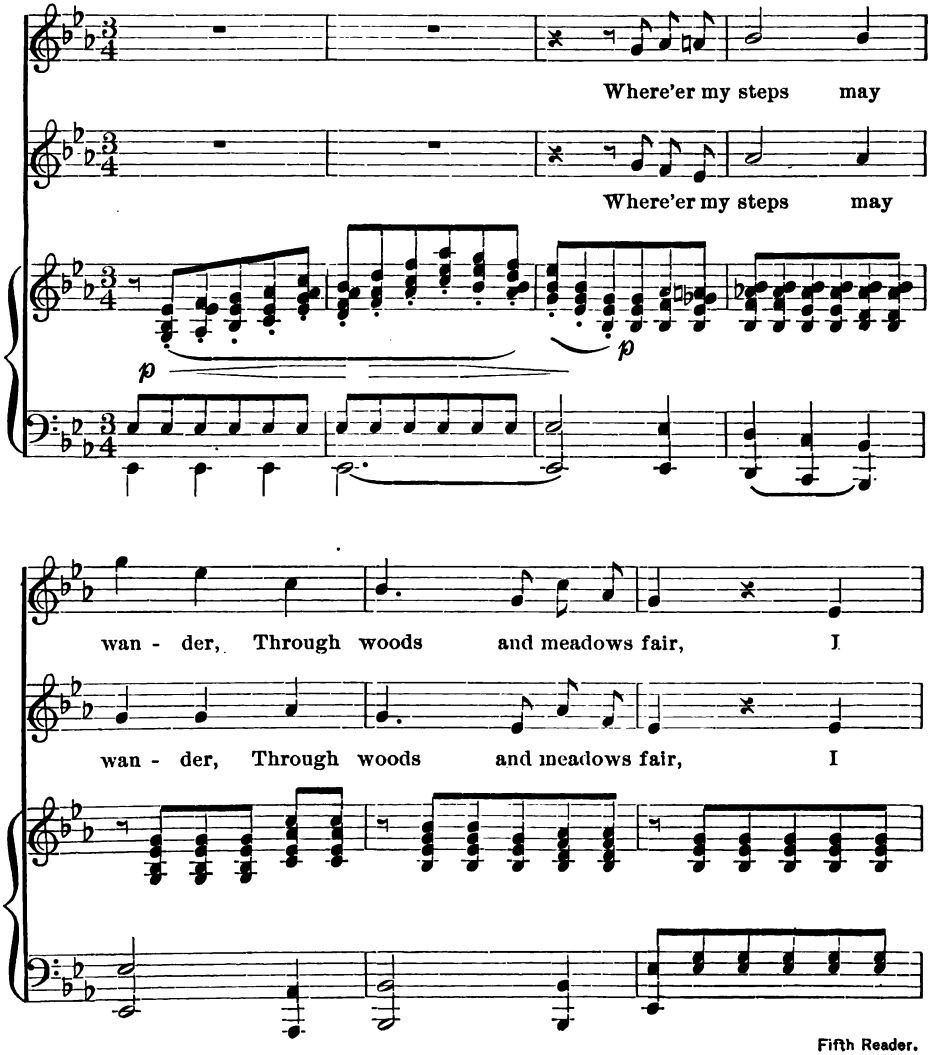
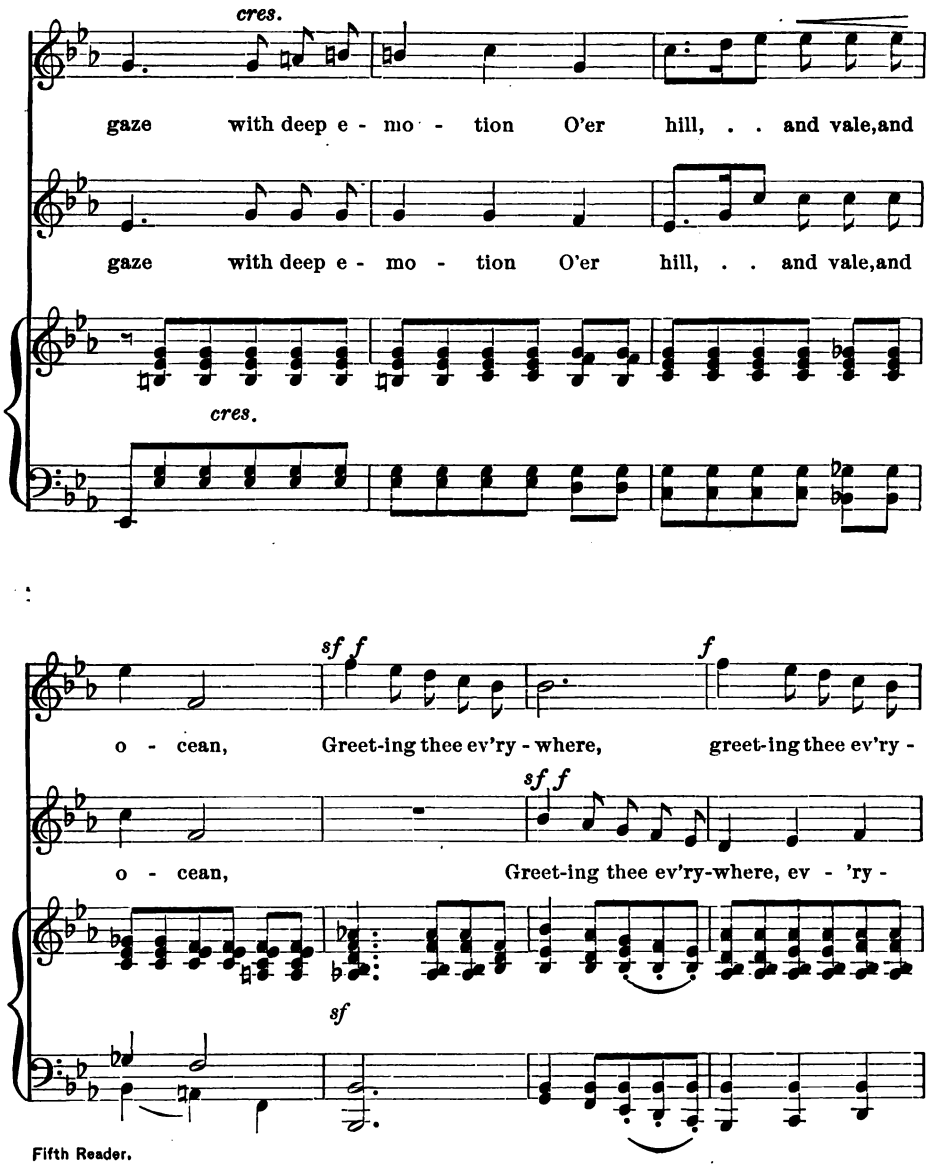
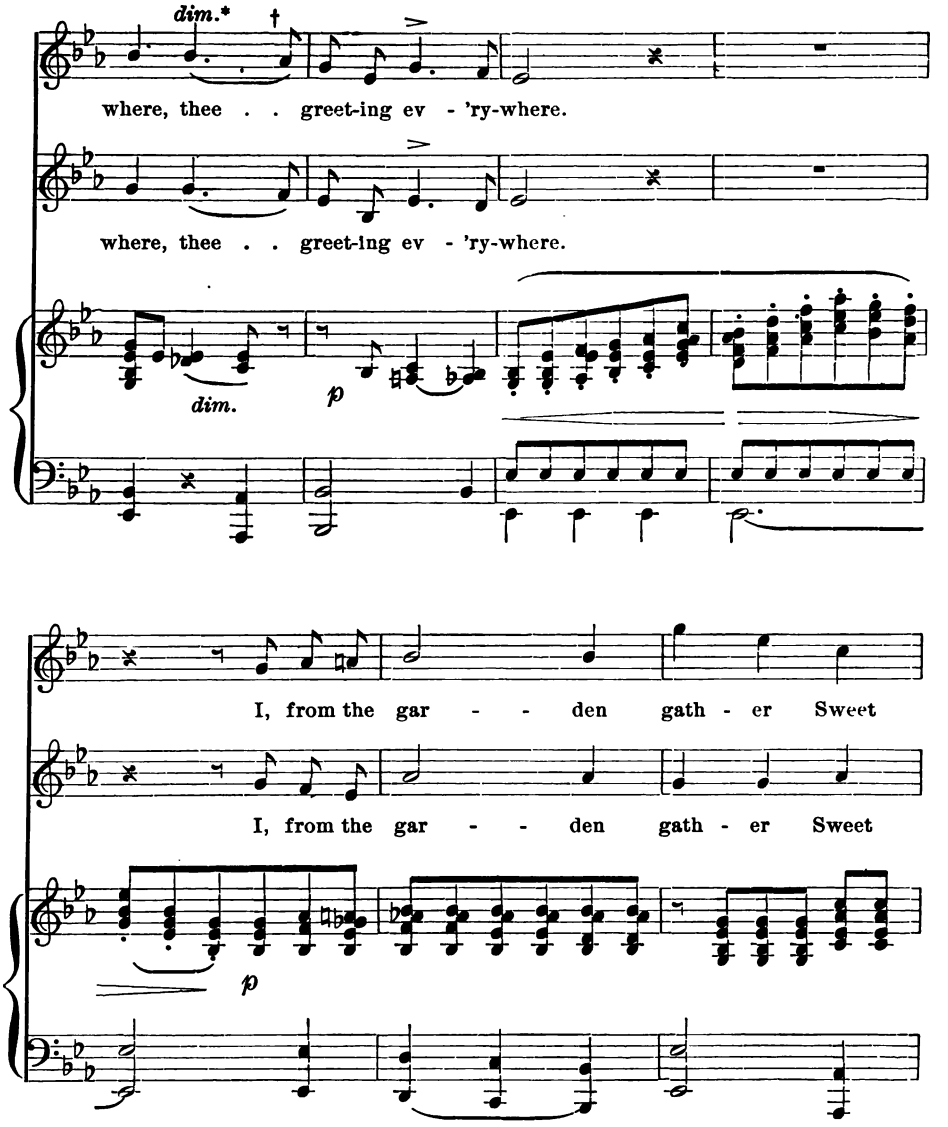
Ex. 1. Ch. Ser. G. Page 17.

Ex. 2. RICHARD WAGNER ("PARSIFAL").

Ex. 3. G. CARULLI.

Ex. 4. H. LEMOINE.

The scientist Helmholtz found by the use of fine instruments that fewer than sixteen vibrations a second produced no sound that the human ear can detect, and that from sixteen vibrations a second the tone steadily rises in pitch, until at thirty-eight thousand vibrations the tone is again inaudible by the human ear, though certain animals have been found to hear sounds produced by a still higher number of vibrations per second.

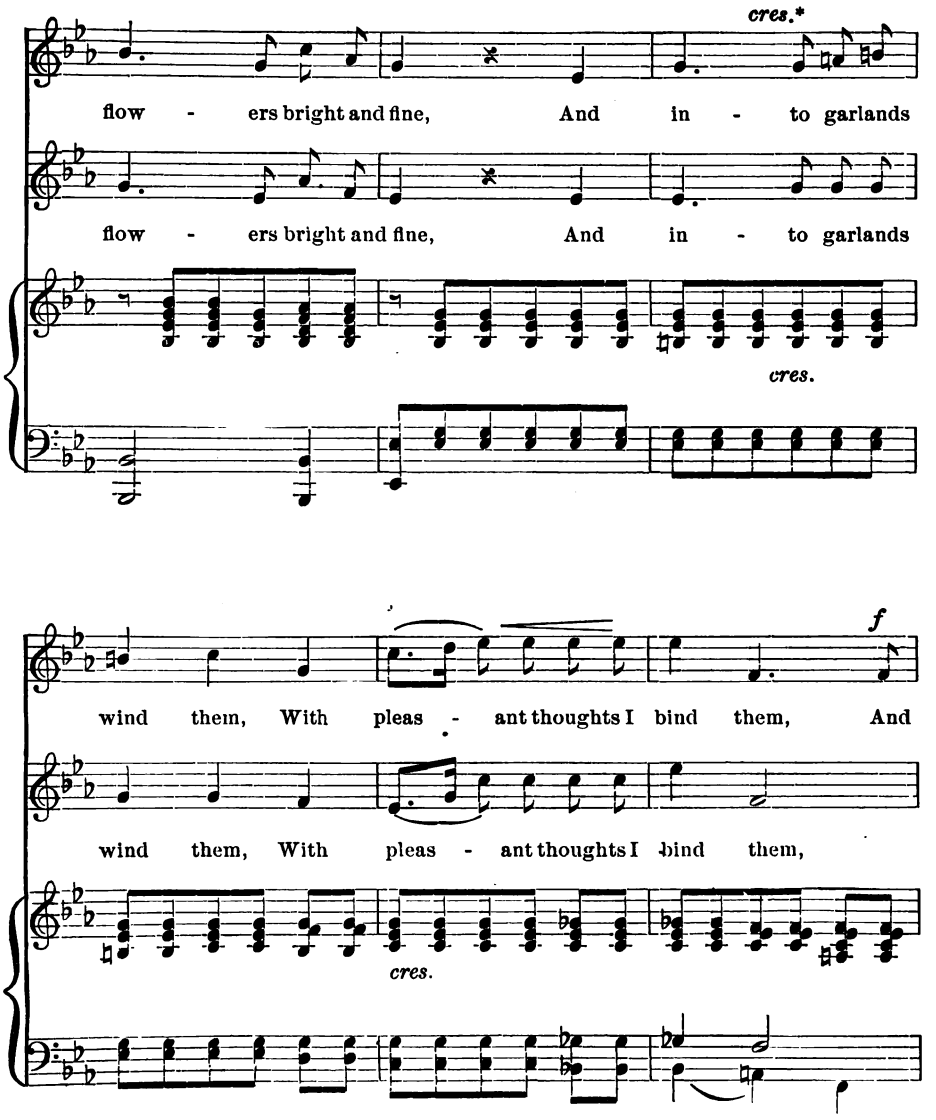
For the purposes of music the tones produced by not fewer than forty nor more than four thousand per second are employed.

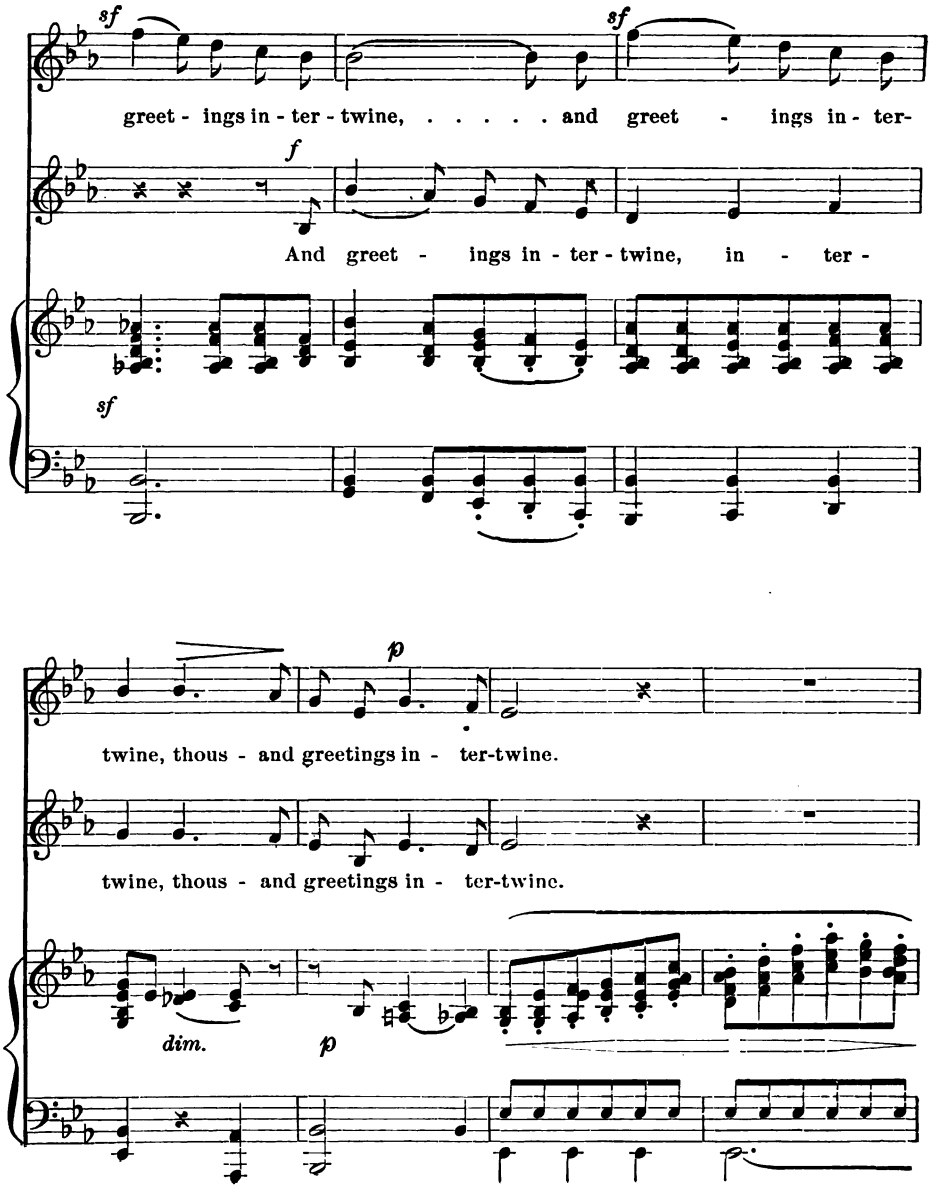
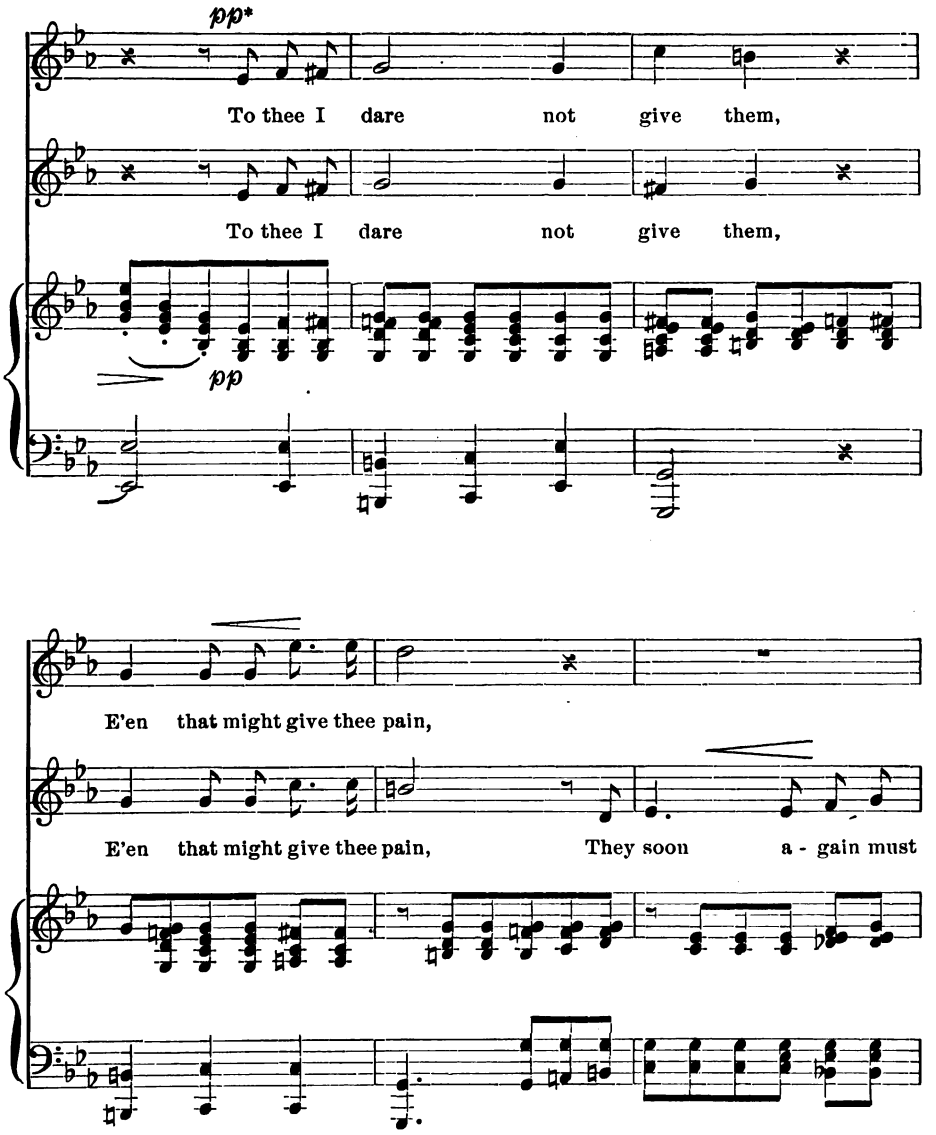
No. 11. Greeting.

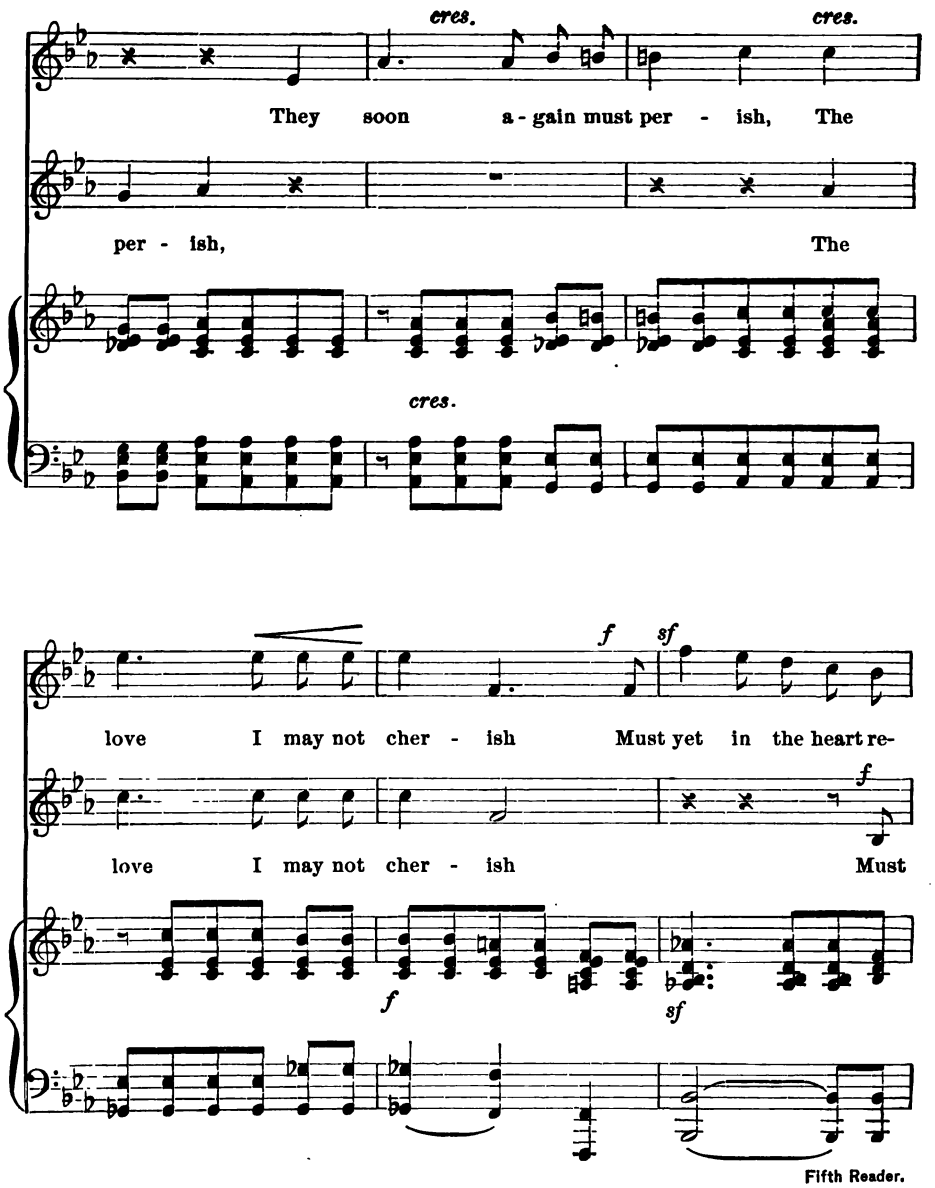
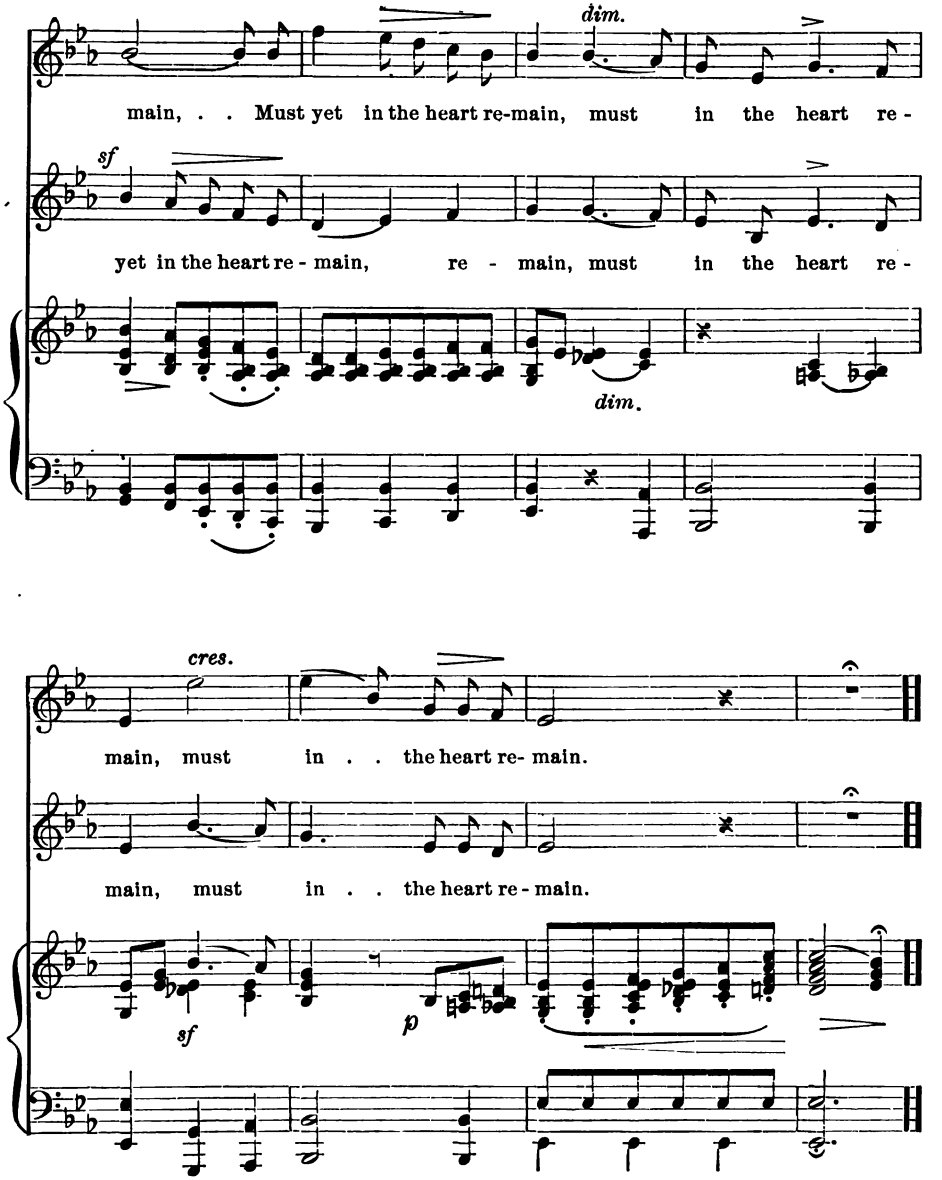
Ch. Ser. G. Pages 14 and 17.

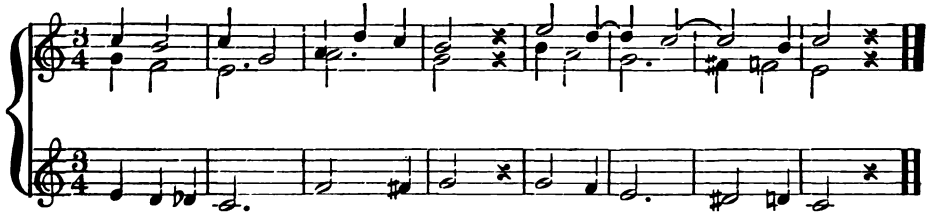
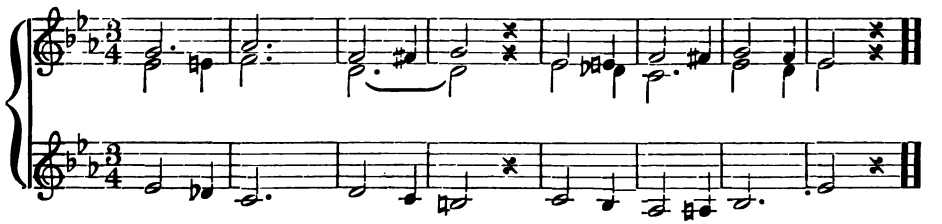
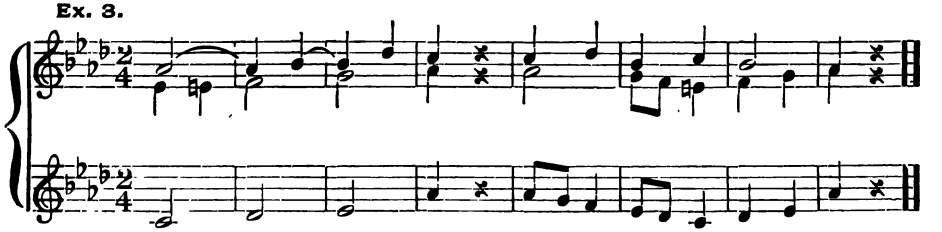
Words from the German of I. VON EICHENDORFF.

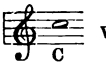
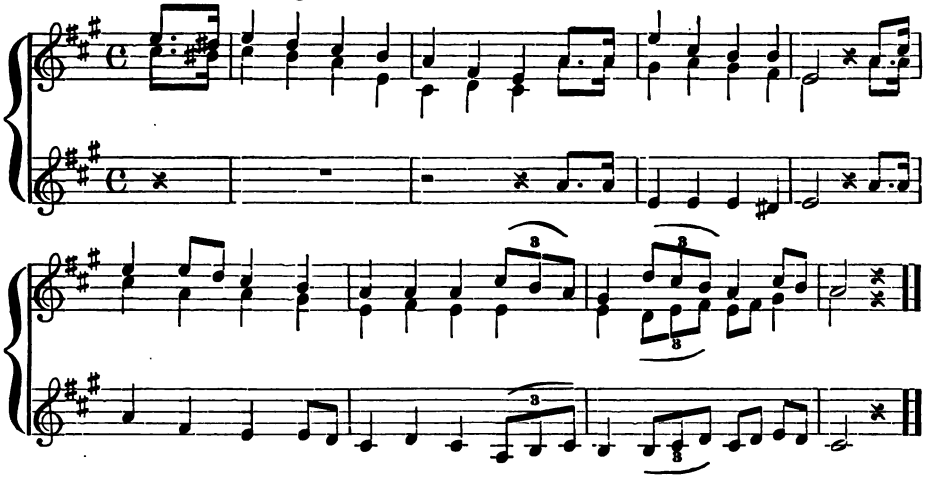
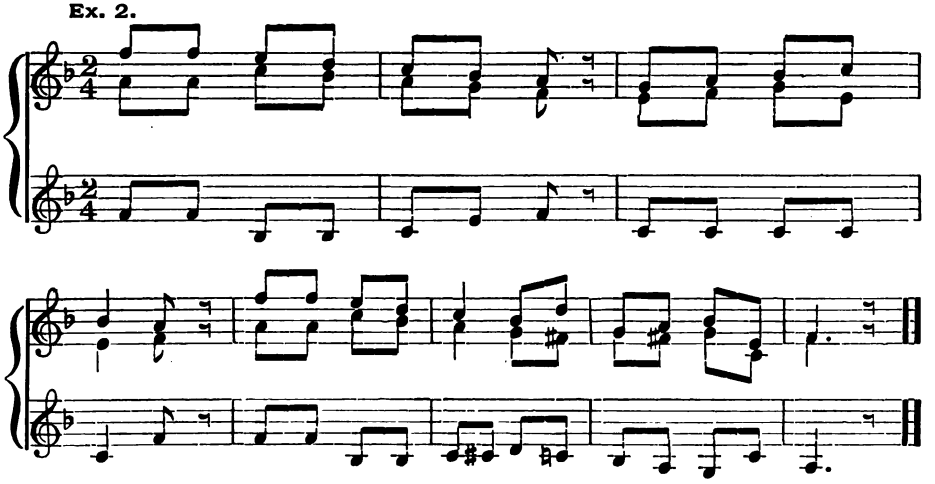
Music by F. MENDELSSOHN-BARTHOLDY. (German composer, 1810-1857.)

Where'er my steps may
Where'er my steps may
p
p
wan - der, Through woods and meadows fair, I
wan - der, Through woods and meadows fair, I

cres.
gaze with deep e - mo - tion O'er hill, . . and vale, and
gaze with deep e - mo - tion O'er hill, . . and vale, and
cres.
sf f
f
o - cean, Greet-ing thee ev'ry - where, greet-ing thee ev'ry -
sf f
o - cean, Greet-ing thee ev'ry-where, ev - 'ry -
sf

dim.*
where, thee . . greet-ing ev - 'ry-where.
where, thee . . greet-ing ev - 'ry-where.
dim.
p
I, from the gar - - den gath - er Sweet
I, from the gar - - den gath - er Sweet
p

* *dim.*, *diminuendo*, to diminish the tone power. † Ch. Ser. G. Page 14, Ex. 3.

cres.*
flow - ers bright and fine, And in - to garlands
flow - ers bright and fine, And in - to garlands
cres.
f
wind them, With pleas - ant thoughts I bind them, And
wind them, With pleas - ant thoughts I bind them,
cres.

* *Cres.*, *crescendo*, to increase the tone power. † Ch. Ser. G. Page 15.

sf
sf
greet - ings in - ter - twine, ... and greet - ings in - ter-
f
And greet - ings in - ter - twine, in - ter -
sf
p
twine, thous - and greetings in - ter-twine.
twine, thous - and greetings in - ter-twine.
dim.
p

pp*
To thee I dare not give them,
To thee I dare not give them,
pp
E'en that might give thee pain,
E'en that might give thee pain, They soon a - gain must

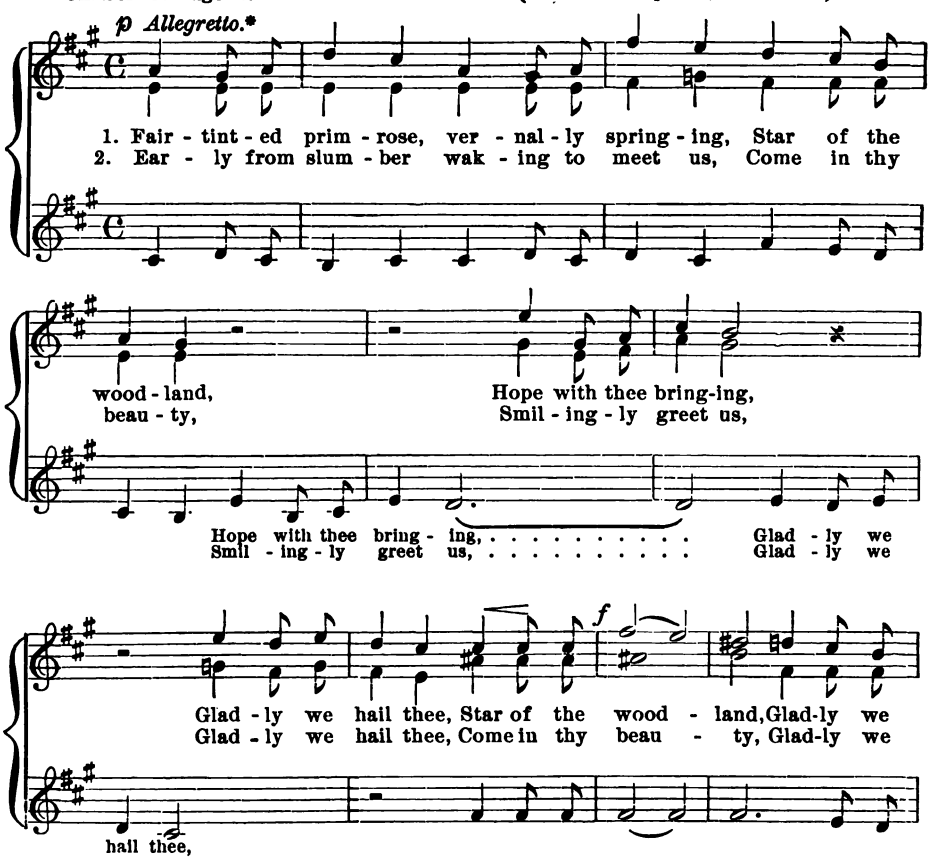
*pp, *pianissimo*, very softly.

cres.
cres.
They soon a - gain must per - ish, The
per - ish, The
cres.
f
sf
love I may not cher - ish Must yet in the heart re-
f
love I may not cher - ish Must
f
sf

dim.
main, . . Must yet in the heart re-main, must in the heart re -
sf
yet in the heart re - main, re - main, must in the heart re -
dim.
cres.
main, must in . . the heart re- main.
main, must in . . the heart re - main.
sf
p

Ex. 1. Ch. Ser. G. Page 17.

Ex. 2.

Ex. 3.

It has been ascertained by careful experiment just how many vibrations per second will produce each tone of the scale, and a rule has been found by which the vibrations for the other tones of the scale can be found from a given one.

Thus if we say that C is produced by a body vibrating at the rate of two hundred and fifty six times a second, high C will be produced by just twice that number, or five hundred and twelve vibrations.

Ex. 1. Ch. Ser. G. Pages 9 and 13.

Ex. 2.

The pitch of D will be found by multiplying the number of vibrations required for C by $\frac{9}{8}$. E will be found by multiplying the same number by $\frac{5}{3}$, F by $\frac{4}{3}$, G by $\frac{3}{2}$, A by $\frac{5}{3}$, B by $\frac{15}{8}$, and C by 2, as previously given.

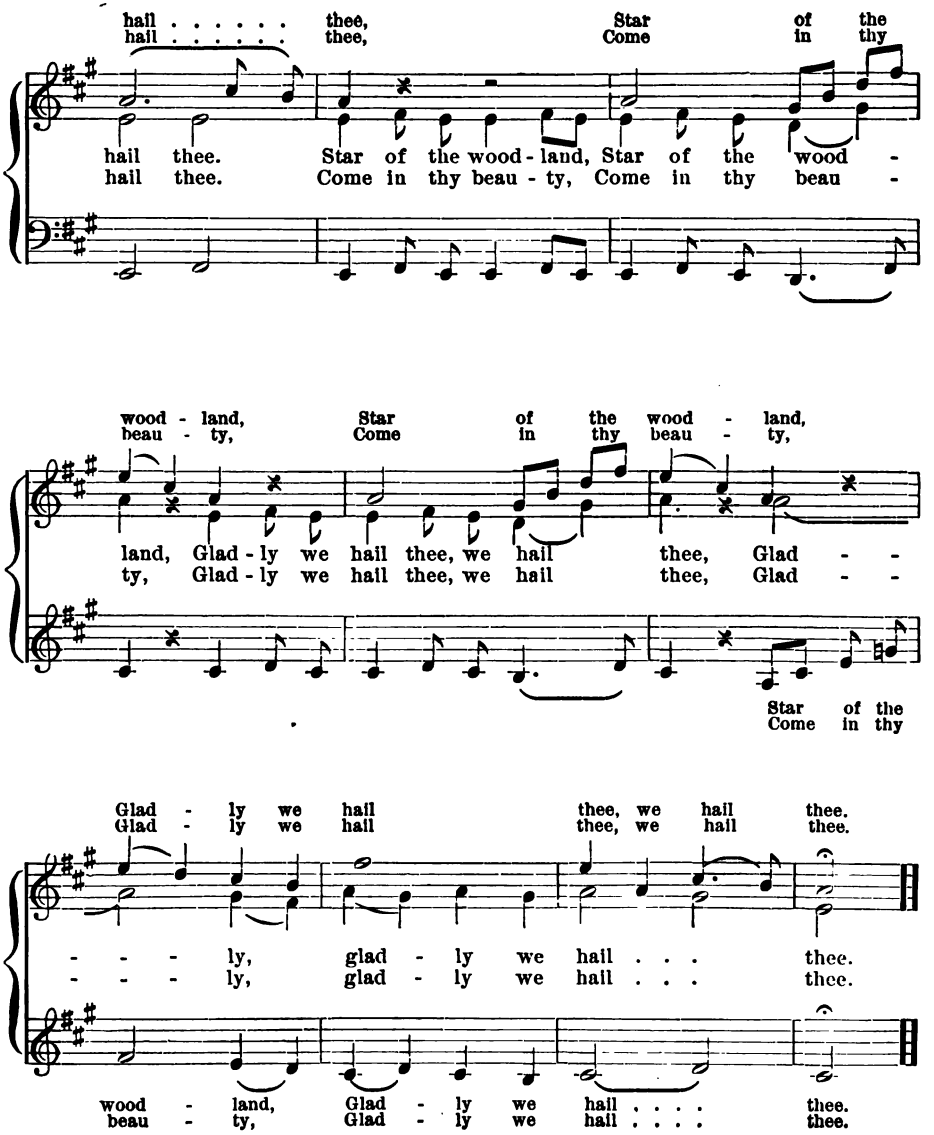
No. 12. Fair-tinted Primrose.

Music by F. MENDELSSOHN-BARTHOLDY.
(German composer, 1809–1857.)

Ch. Ser. G. Page 20.

p Allegretto.*
1. Fair - tint - ed prim - rose, ver - nal - ly spring - ing, Star of the
2. Ear - ly from slum - ber wak - ing to meet us, Come in thy
wood - land,
beau - ty,
Hope with thee bring-ing,
Smil - ing - ly greet us,
Hope with thee bring - ing,
Smil - ing - ly greet us,
Glad - ly we
Glad - ly we
f
Glad - ly we hail thee, Star of the wood - land, Glad-ly we
Glad - ly we hail thee, Come in thy beau - ty, Glad-ly we
hail thee,

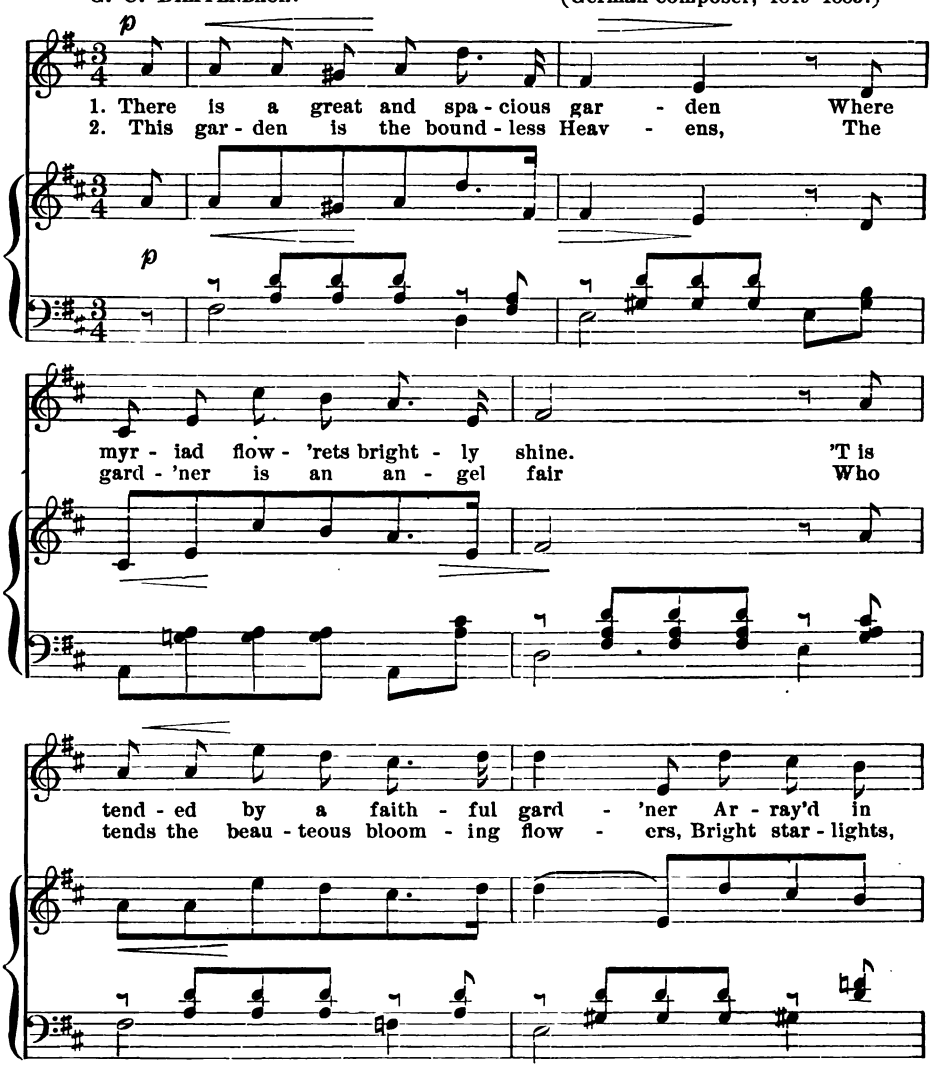
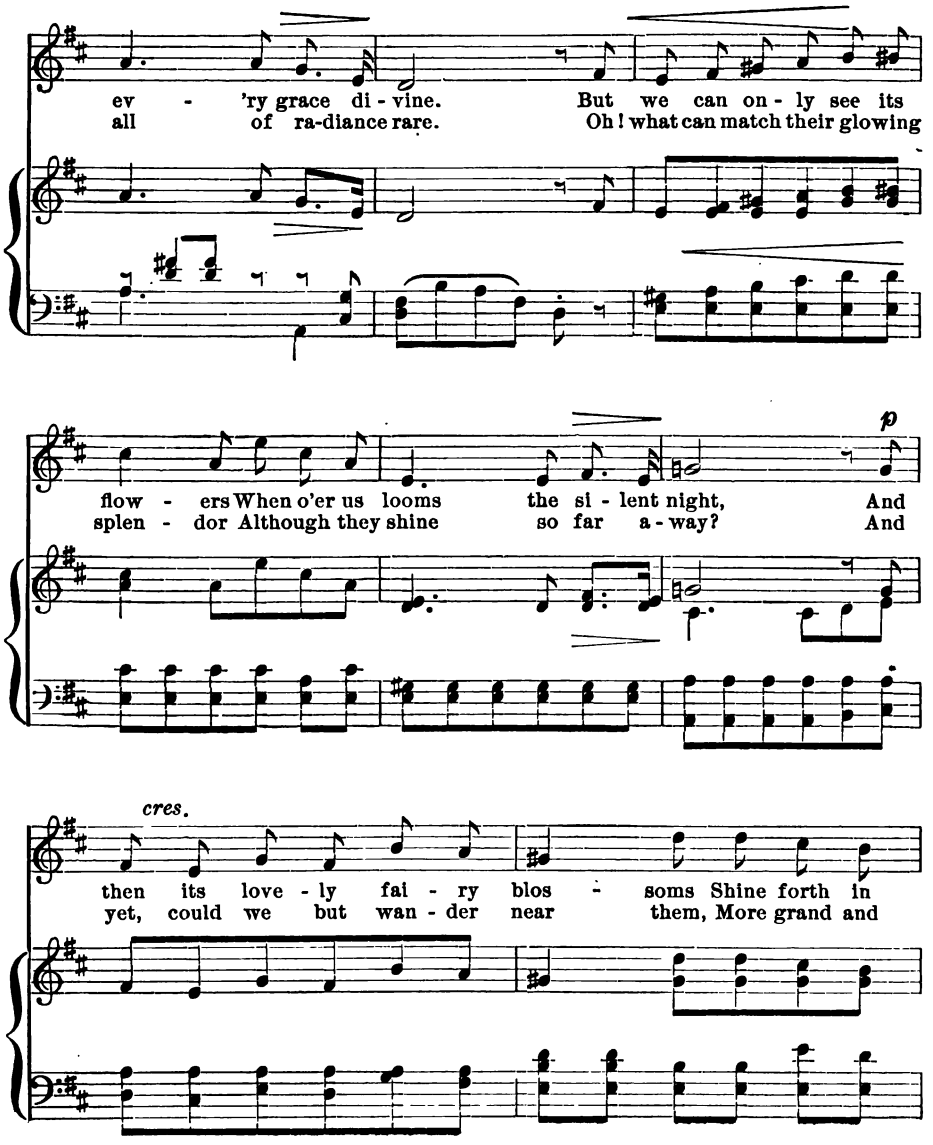
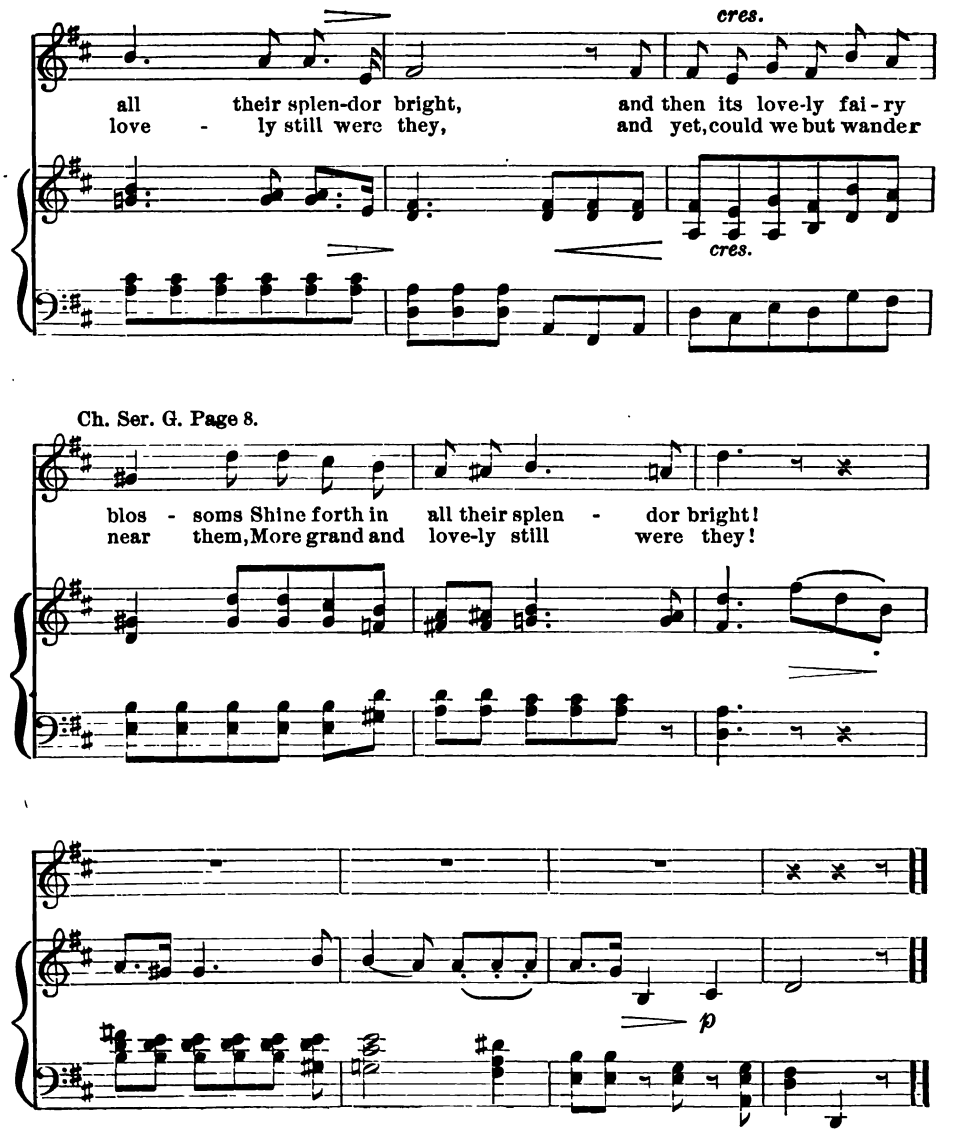
* *Allegretto*, in a lively, cheerful manner.

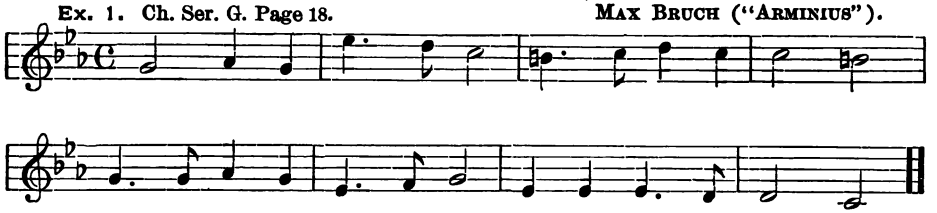
Now, if having found the vibrations for D, by the rule just given we proceed to establish a scale with this for the first note, we shall find that the tones of this scale do not exactly correspond with the tones on the same staff degrees that belong to the other scale.

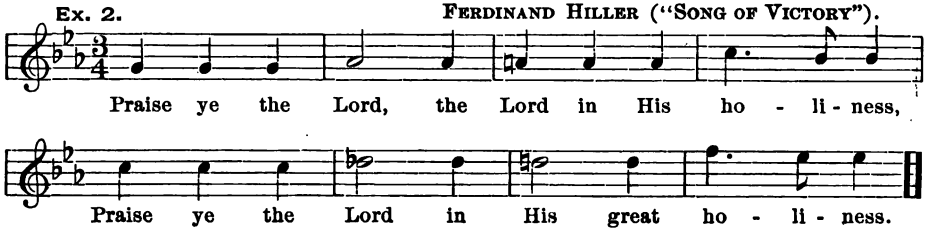

hail . . . . . thee,
hail . . . . . thee,
Star of the
Come in thy
hail thee. Star of the wood - land, Star of the wood -
hail thee. Come in thy beau - ty, Come in thy beau -
wood - land, Star of the wood - land,
beau - ty, Come in thy beau - ty,
land, Glad - ly we hail thee, we hail thee, Glad - -
ty, Glad - ly we hail thee, we hail thee, Glad - -
Star of the
Come in thy
Glad - ly we hail thee, we hail thee.
Glad - ly we hail thee, we hail thee.
- - - ly, glad - ly we hail . . . thee.
- - - ly, glad - ly we hail . . . thee.
wood - land, Glad - ly we hail . . . . thee.
beau - ty, Glad - ly we hail . . . . thee.

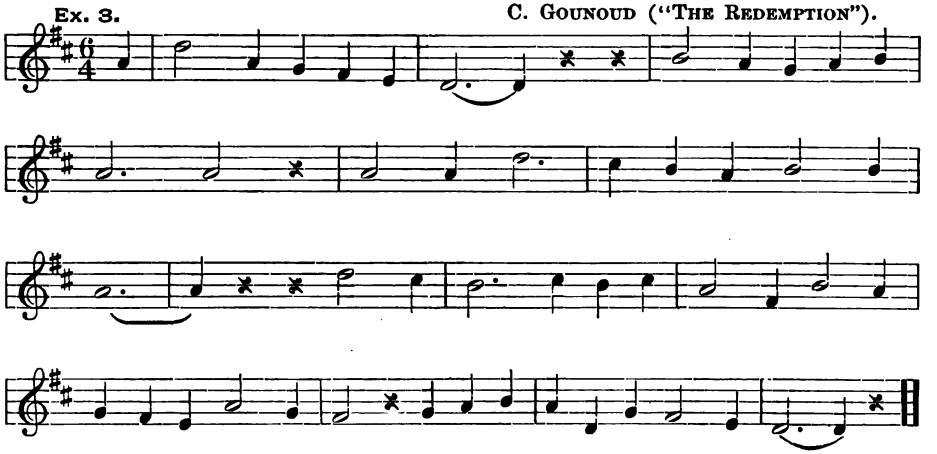
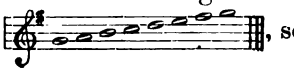
No. 13. The Lovely Garden.

Words from the German of G. C. DIEFFENBACH.

Music by FRANZ ABT. (German composer, 1819–1885.)

p
1. There is a great and spa - cious gar - den Where
2. This gar - den is the bound - less Heav - ens, The
p
myr - iad flow - 'rets bright - ly shine. 'T is
gard - 'ner is an an - gel fair Who
tend - ed by a faith - ful gard - 'ner Ar - ray'd in
tends the beau - teous bloom - ing flow - ers, Bright star - lights,

ev - 'ry grace di - vine. But we can on - ly see its
all of ra-diance rare. Oh! what can match their glowing
p
flow - ers When o'er us looms the si - lent night, And
splen - dor Although they shine so far a - way? And
cres.
then its love - ly fai - ry blos - soms Shine forth in
yet, could we but wan - der near them, More grand and

cres.
all their splen-dor bright, and then its love-ly fai-ry
love - ly still were they, and yet, could we but wander
cres.
Ch. Ser. G. Page 8.
blos - soms Shine forth in all their splen - dor bright!
near them, More grand and love-ly still were they!
p

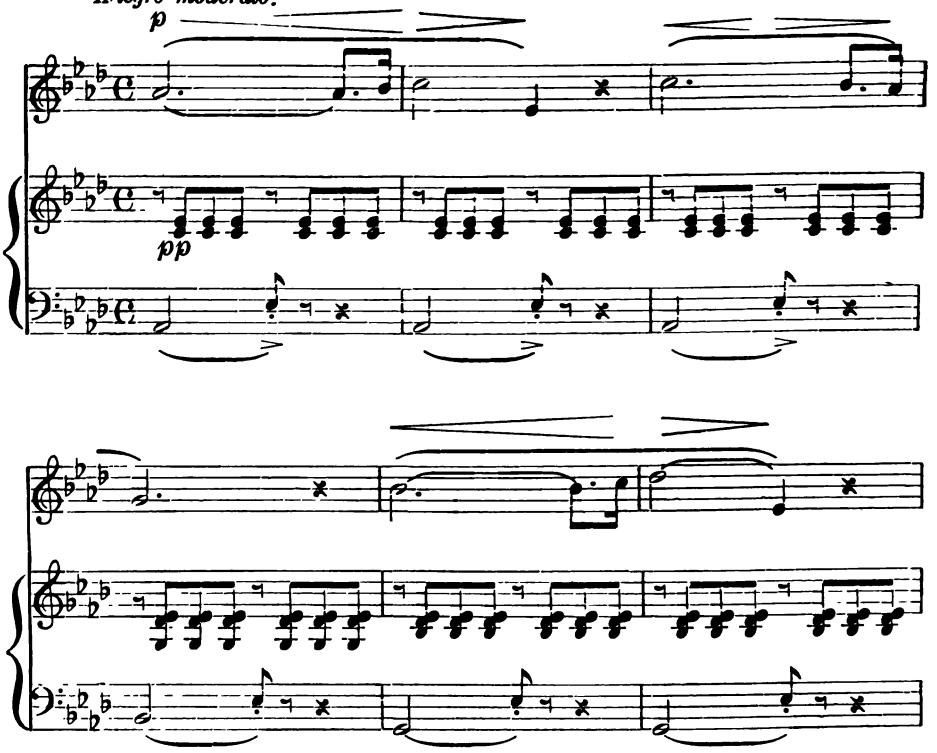
Ex. 1. Ch. Ser. G. Page 18. MAX BRUCH ("ARMINIUS").

Ex. 2. FERDINAND HILLER ("SONG OF VICTORY").

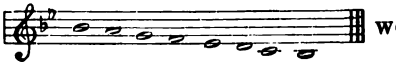
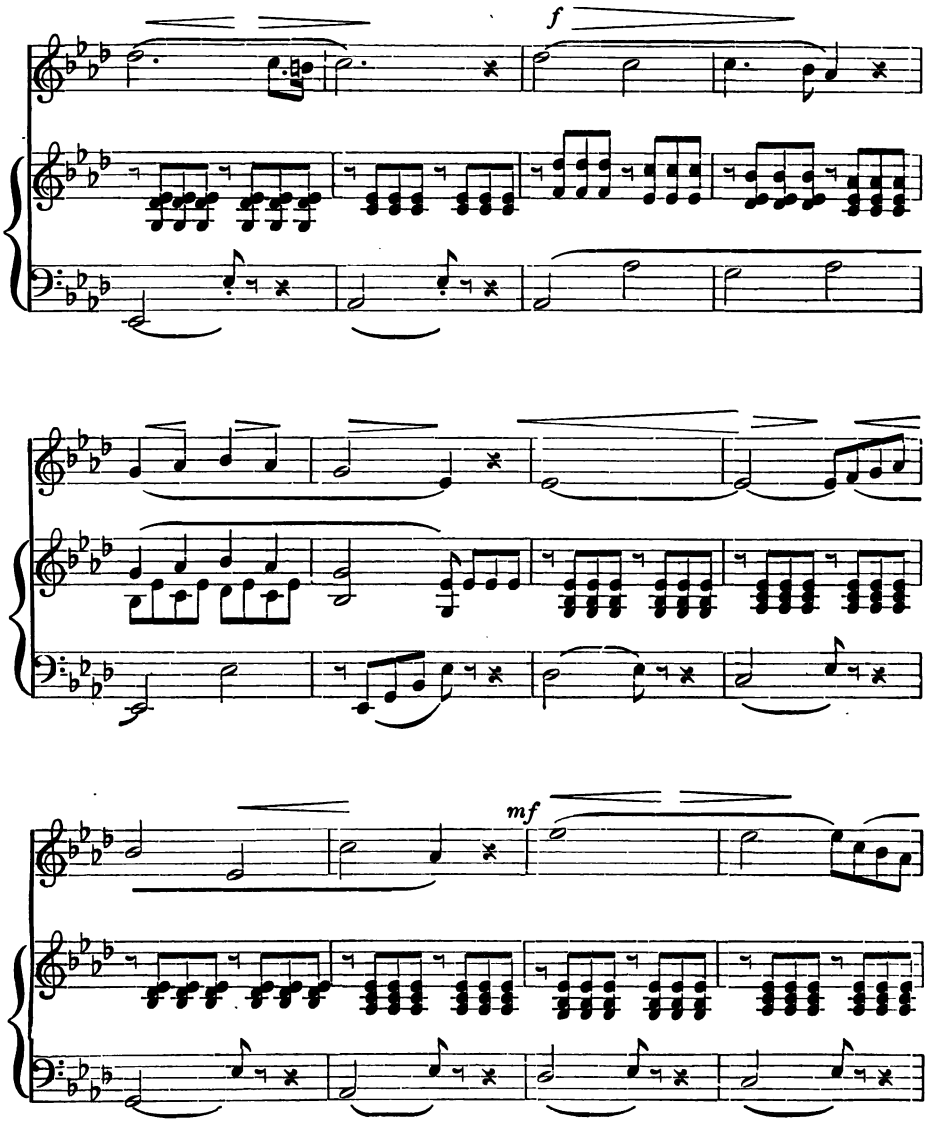
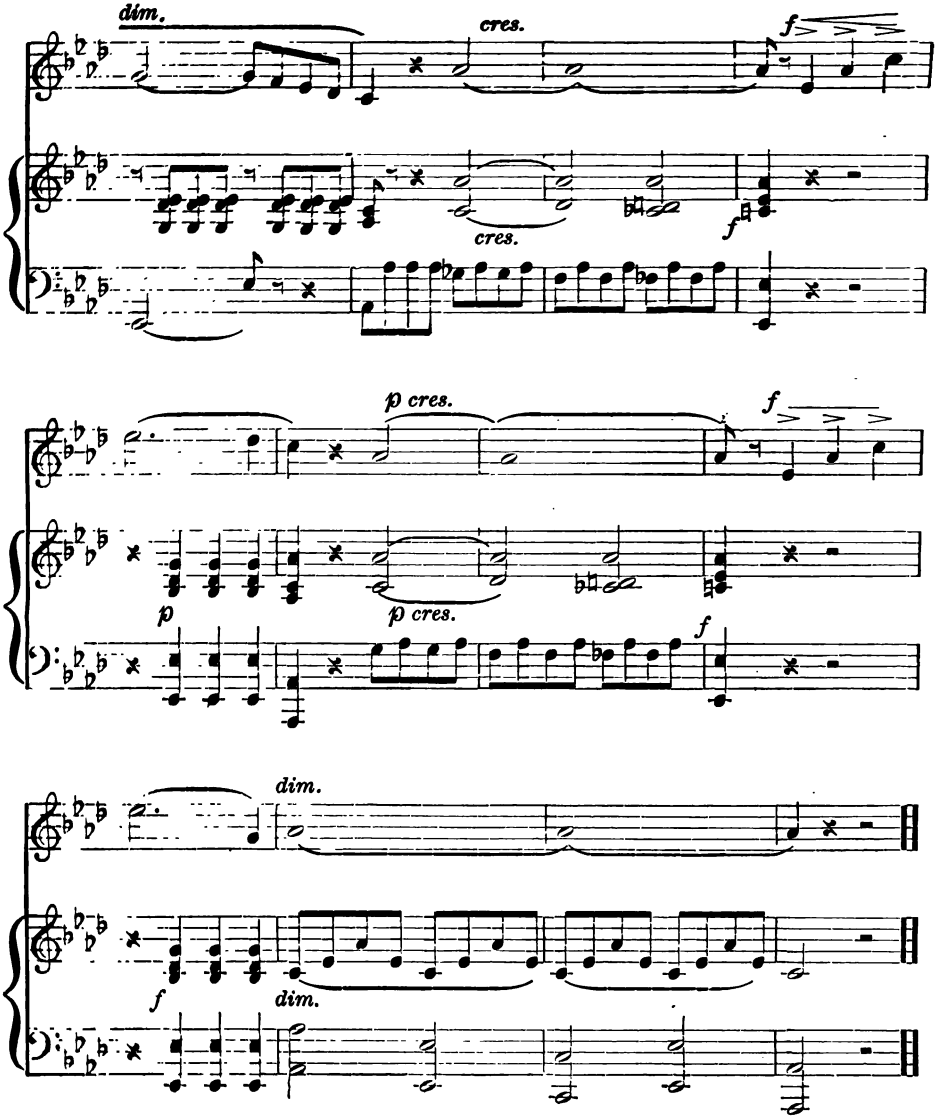


Ex. 3. C. GOUNOUD ("THE REDEMPTION").

The first note of any scale is called the key note. The staff degree on which it occurs gives it its name. Thus a scale having its first note on the second line would be the scale of G.  , scale of G.

Music by J. CONCONE.
(Italian composer, 1810–1861.)

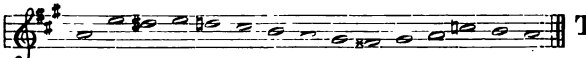
Ex. 1. Ch. Ser. G. Page 13.

*Allegro moderato.**

**Allegro moderato*, quickly, though with moderation.

If the staff degree on which the first, or key note, of the scale occurs bears a sharp or flat in the key signature the fact is indicated by adding the word sharp or flat in giving the name of the key. Thus a scale beginning on B (third line) in this case  would be the scale of B-flat.

f
mf

dim.
cres.
f
cres.
f
p cres.
f
p
p cres.
f
dim.
f
dim.

Dictation.

Review.

Besides the sharps and flats used in the key signature we have sharps, flats, and naturals used as accidentals. Generally a sharp is used to indicate a higher pitch, and a flat is used to indicate a lower; but if a sharp or flat occurs in the key signature on the staff degree which we wish to affect, a natural (♮), a double sharp (𝄪), or a double flat (𝄫) may be required. Thus in this example  The first accidental indicates a higher pitch; the second, the natural (♮), removes the effect of the accidental sharp, and so indicates a lower pitch. The third accidental, the double sharp (𝄪), indicates a higher pitch. The double sharp is used because this staff degree bears a sharp in the key signature (the octave bears the sharp), and this fact requires us to use the double sharp. The next accidental, the natural (♮), indicates a lower pitch, as it removes the effect of the sharp on that staff degree in the key signature.

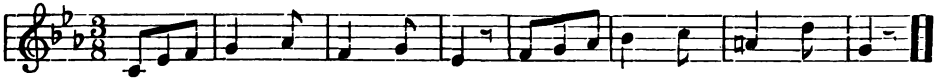
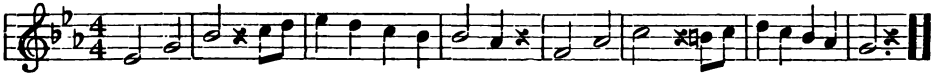
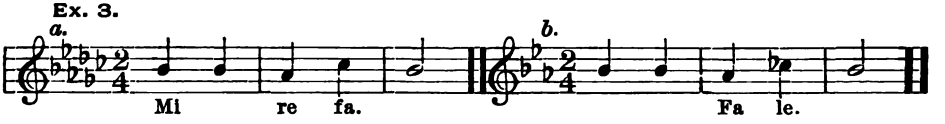
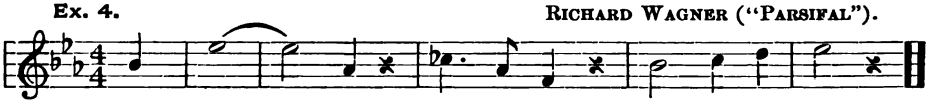
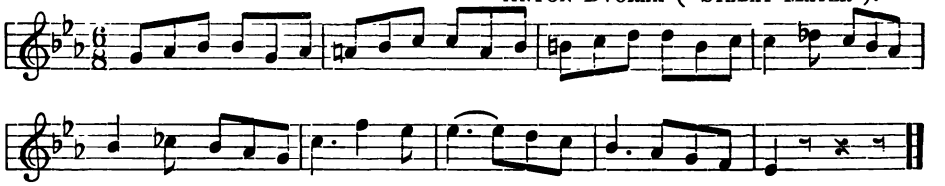
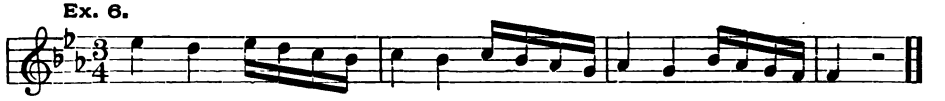
Exercises.

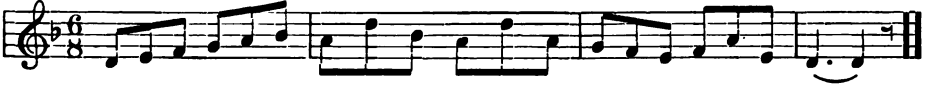
1. The children should now be required to write the different scales again and to tell the effect of accidentals given by the teacher.

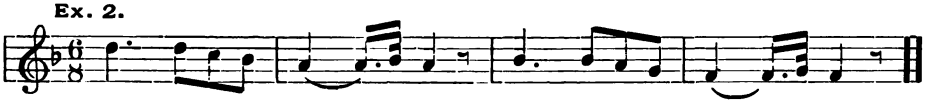
2. The children should be required to tell why flats, naturals, sharps, double sharps, or double flats are used in certain cases.

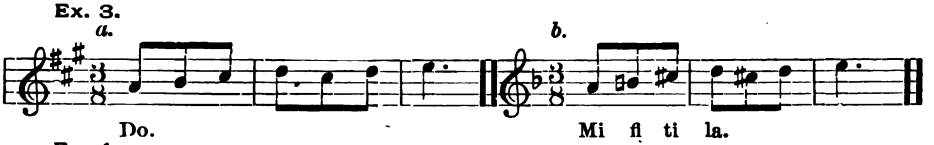
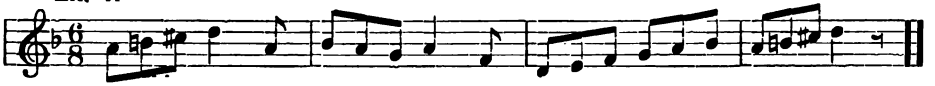
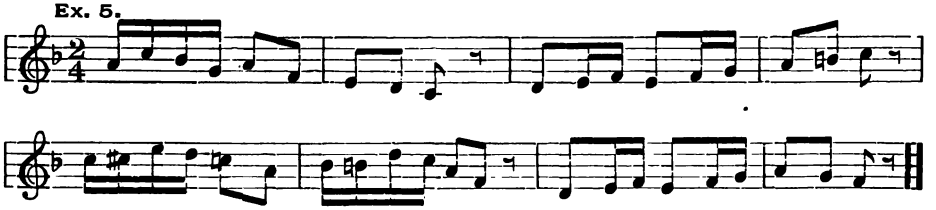
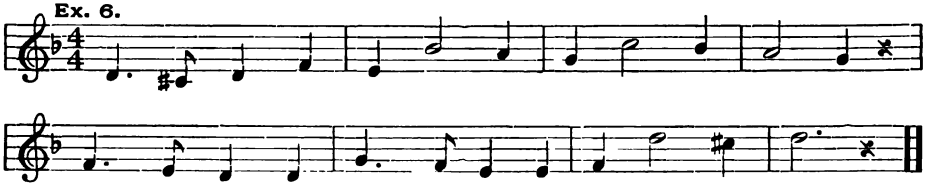
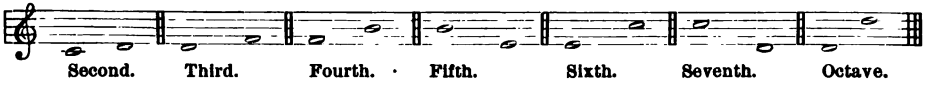
3. Require the children to sharp every tone of the scale, by the use of accidentals, in the key of A♭.

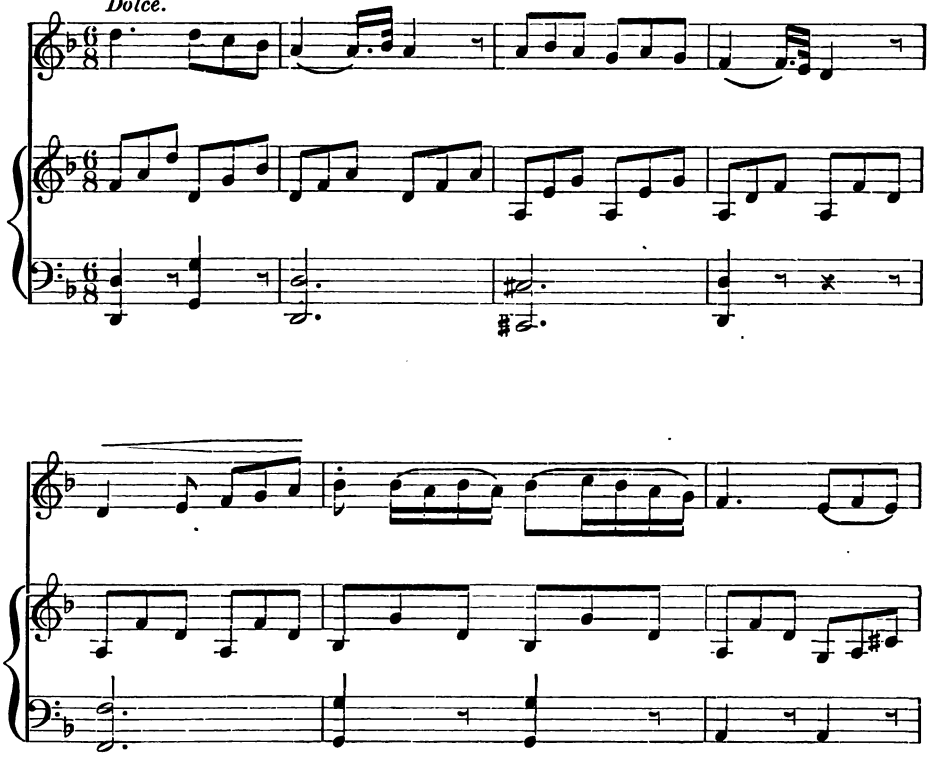
4. Require them to flat every tone in the same scale.

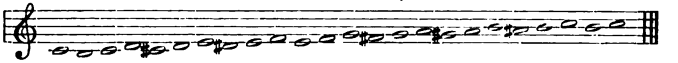
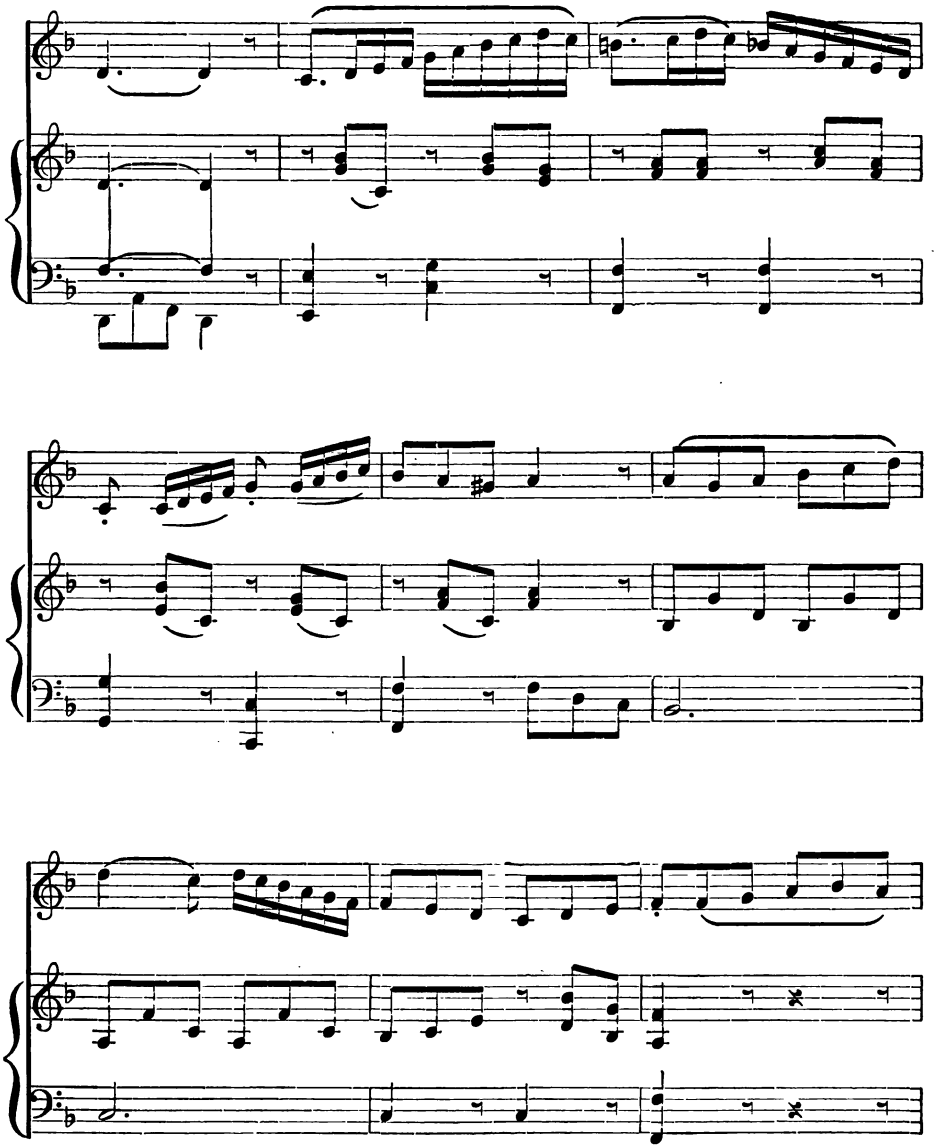
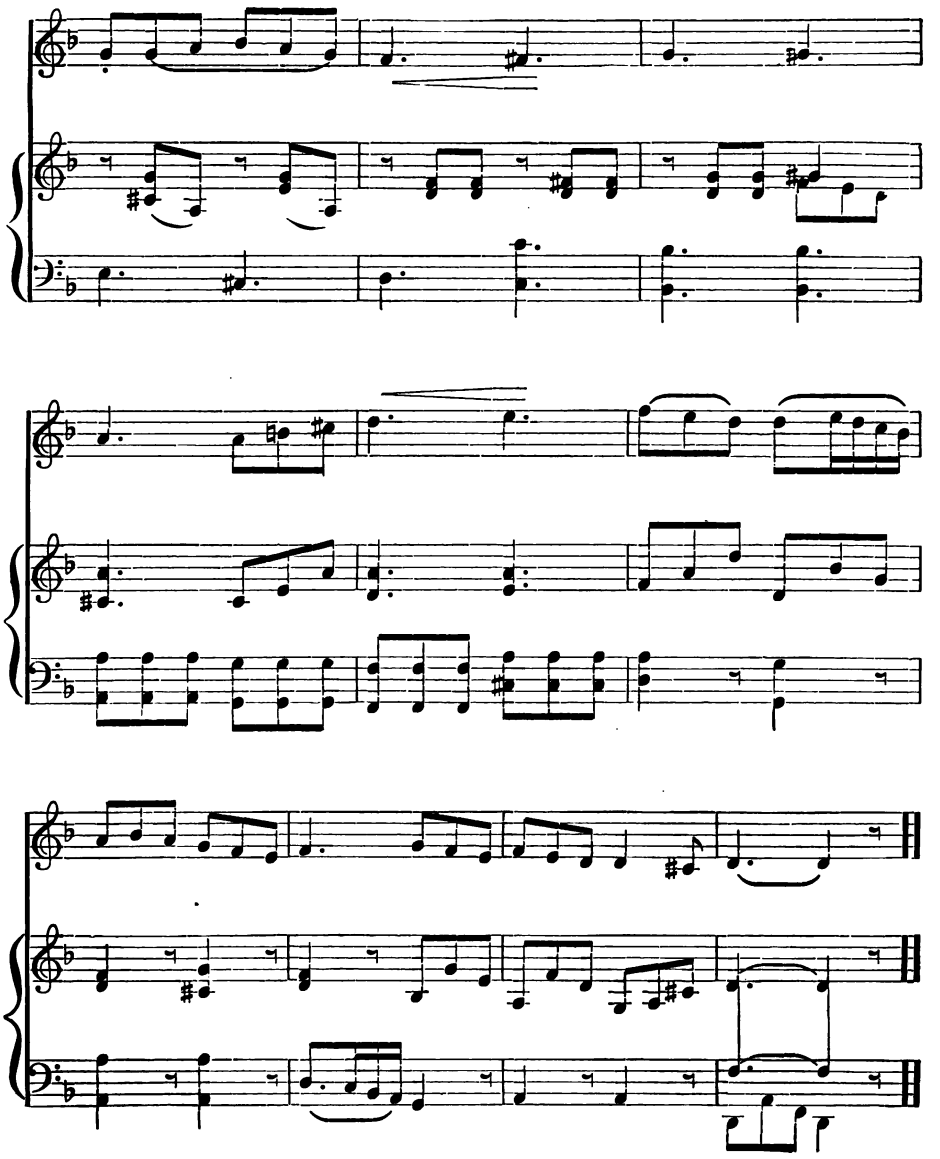
Ex. 1. Ch. Ser. G. Page 15.

Ex. 2. GUSTAV SCHARFE.

Ex. 3.

Ex. 4. RICHARD WAGNER ("PARSIFAL").

Ex. 5. ANTON DVORAK ("STABAT MATER").

Ex. 6.

The difference in pitch between two tones is called an interval. The intervals are named from the relation of the staff degrees that represent the two tones considered. Thus if we compare the tone represented by the first line of the staff with the one represented by the first space, we say that the interval is a second. If we compare the pitch represented by one line with the pitch represented by the next line either up or down, the interval is a third, and so on.

Ex. 1. Ch. Ser. G. Pages 11, 13, 16.

Ex. 2.



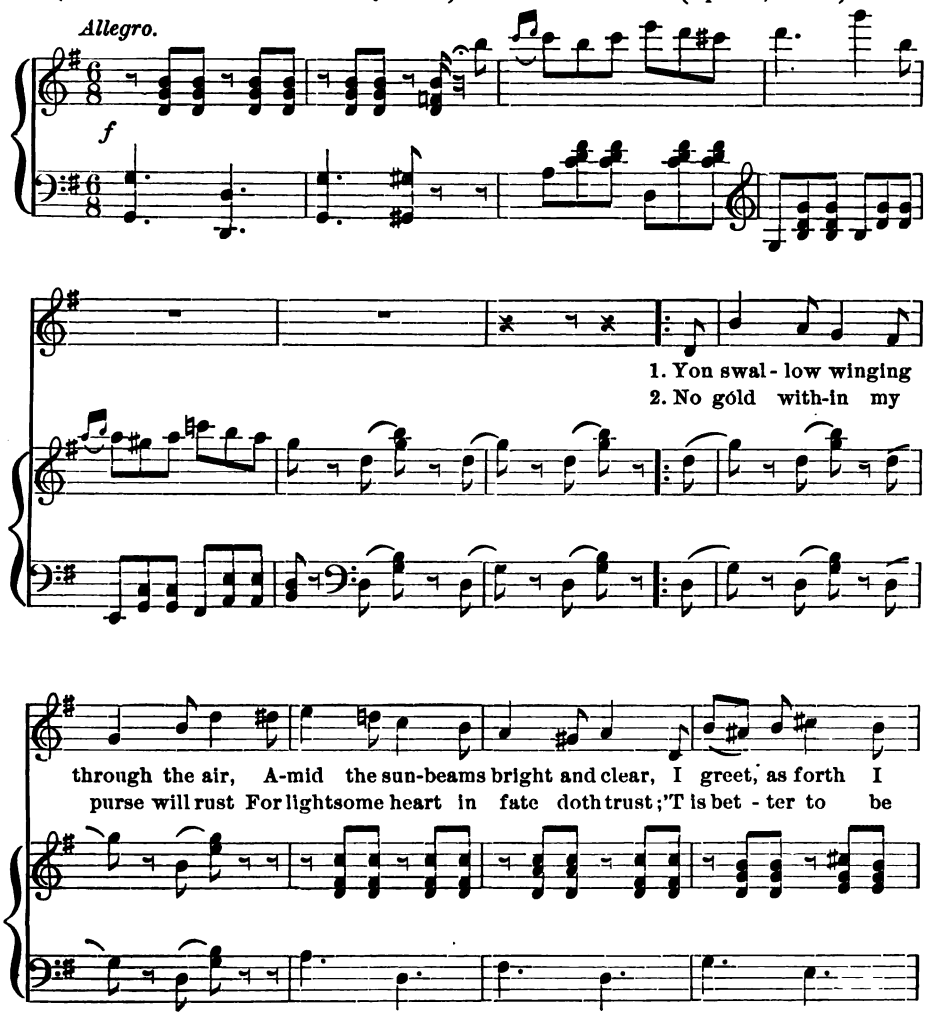
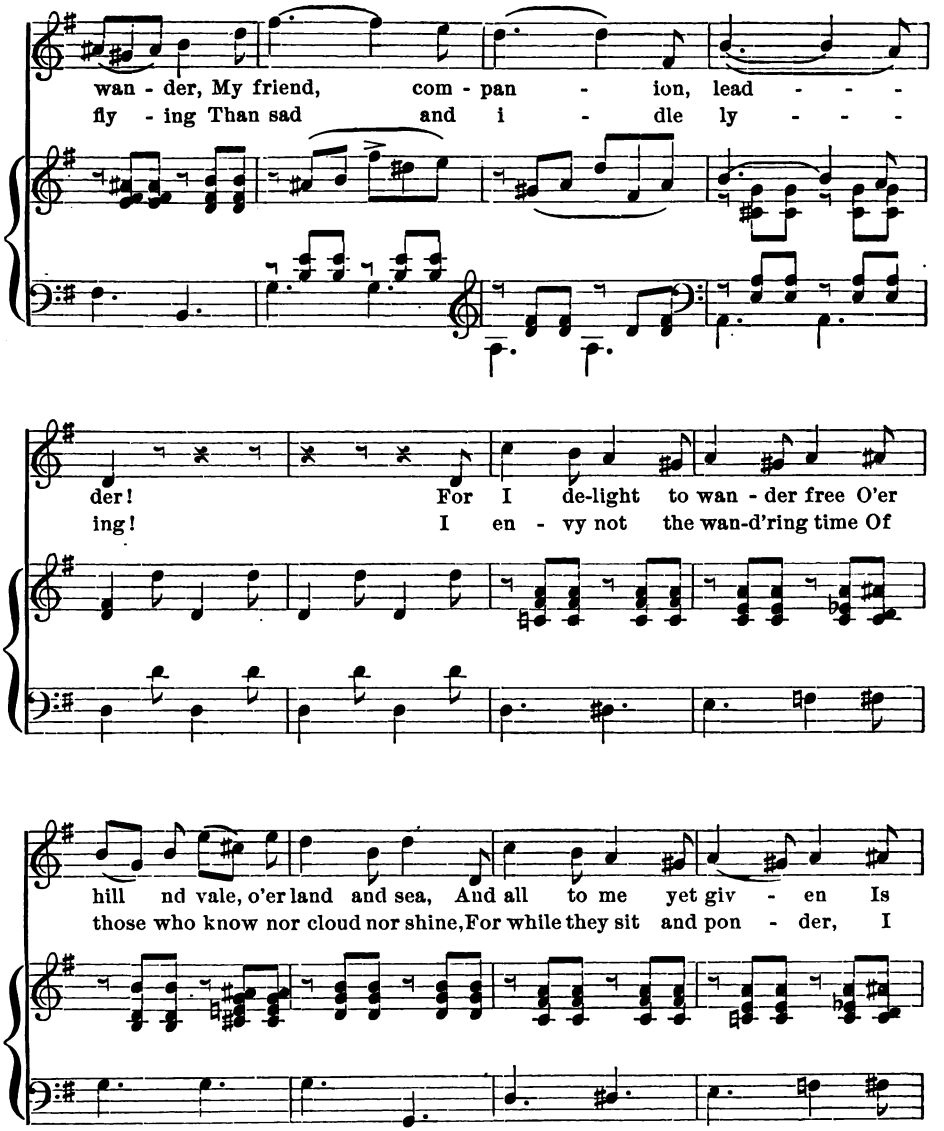
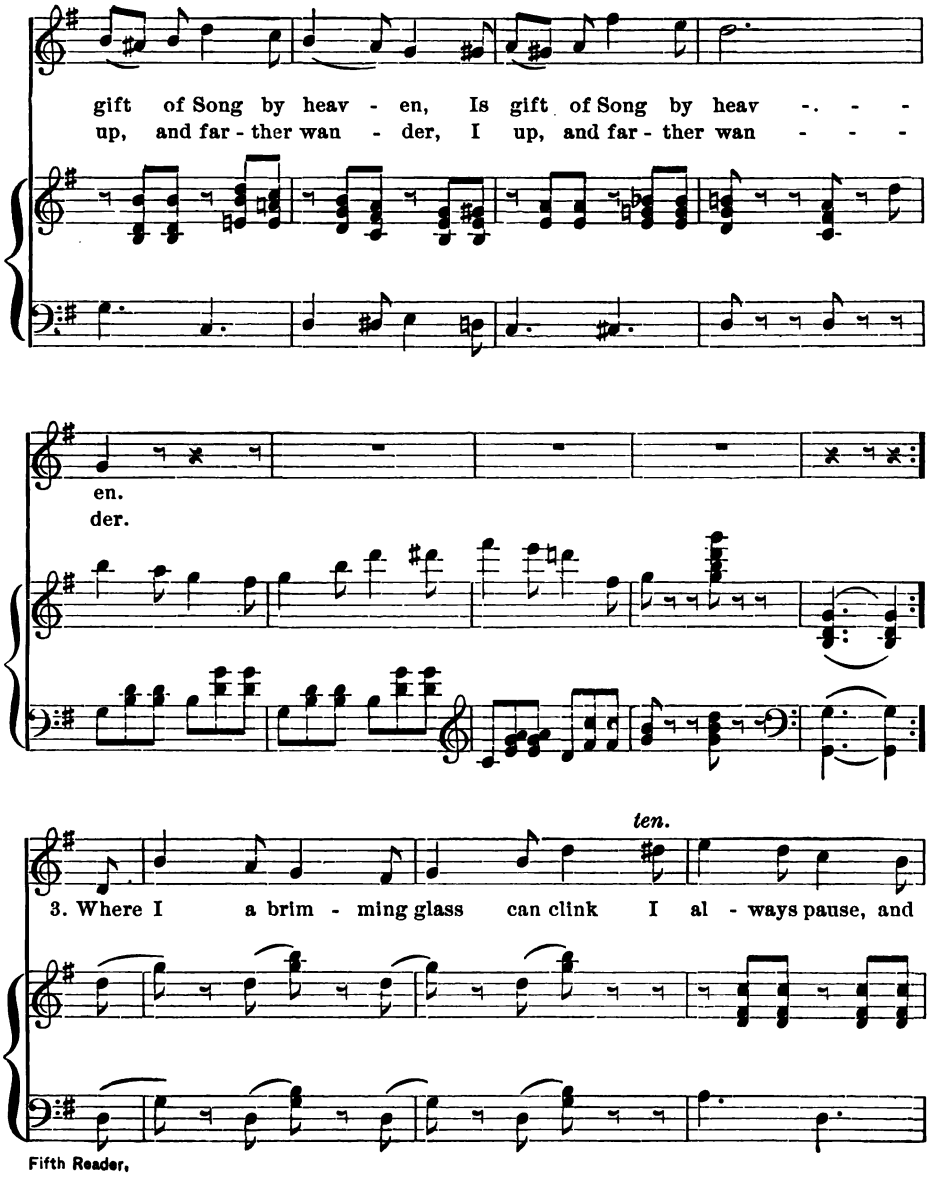
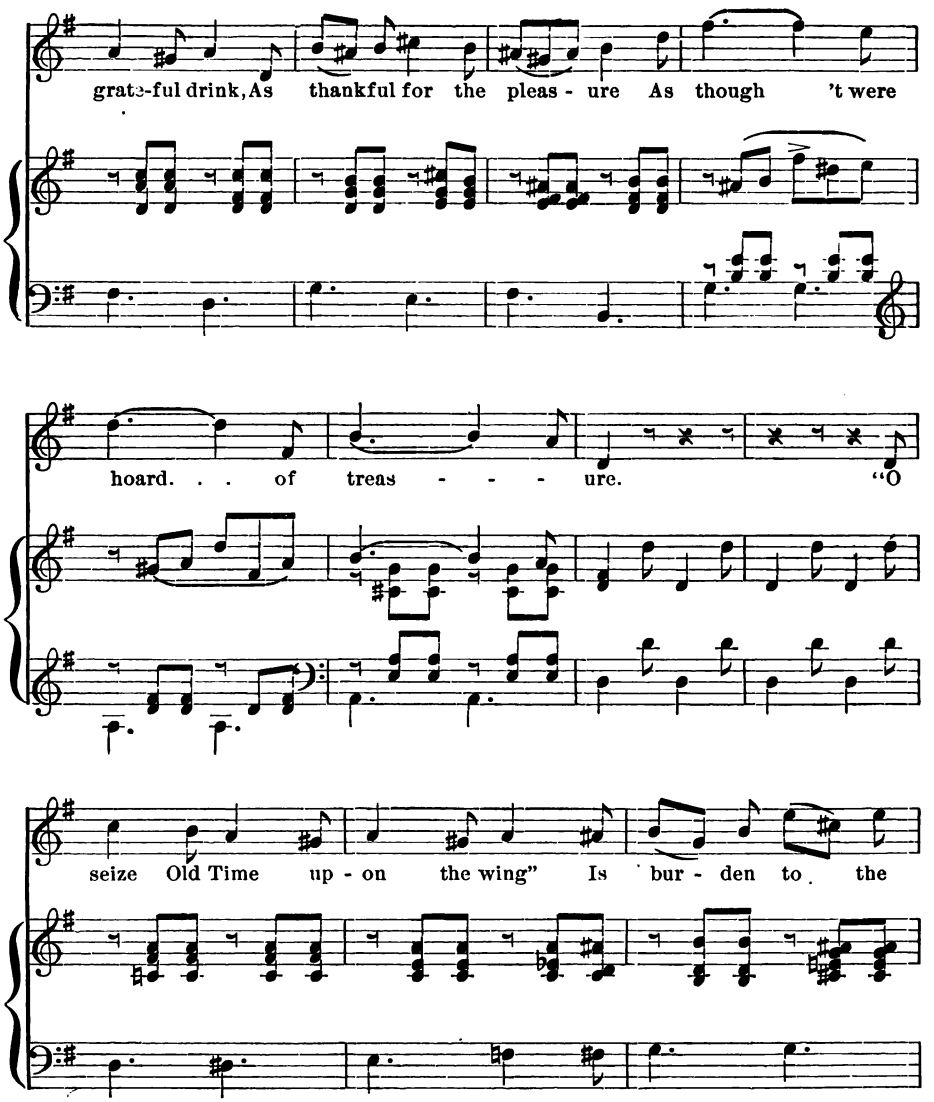
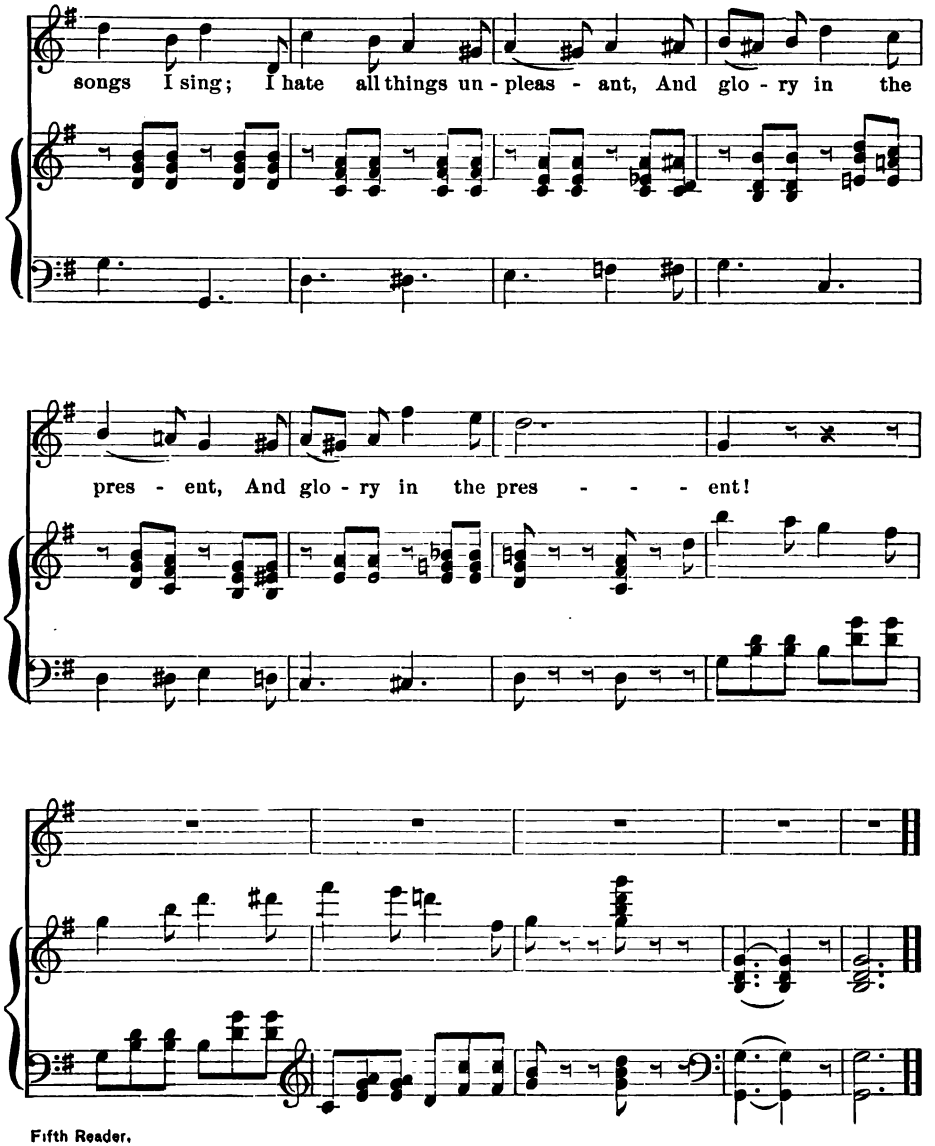
Ex. 3.

Ex. 4.

Ex. 5.

Ex. 6.

The name of any interval may be found by counting the staff degrees, calling the starting point one and including the other degree in the count, thus:

Music by GAETANO NAVA.
(Italian composer, 1802–1875.)

*Larghetto.** *Dolce.*

**Larghetto*, from the Italian word meaning broadly. It signifies a slow, majestic motion.

The interval from any note of the scale to the next above or below is called a second; but if we examine this exercise we shall find that seconds are not all alike,  for no chromatic tone can be placed between three and four or seven and eight of the scale, or in other words the staff degrees lettered E and F, and B and C, represent pitches nearer together than the others do.

No. 14. The Swallow.

Ch. Ser. G. Page 18.

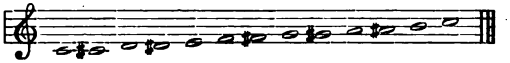
Words by W. J. WESTBROOK.
(From the German of OTTO ROQUETTE.)

Music by GRABEN-HOFFMANN.
(Op. 101, No. 1.)

Allegro.
f
1. Yon swal - low winging
2. No gold with-in my
through the air, A-mid the sun-beams bright and clear, I greet, as forth I
purse will rust For lightsome heart in fate doth trust; 'T is bet - ter to be

wan - der, My friend, com - pan - ion, lead - - -
fly - ing Than sad and i - dle ly - - -
der! For I de-light to wan - der free O'er
ing! I en - vy not the wan-d'ring time Of
hill nd vale, o'er land and sea, And all to me yet giv - en Is
those who know nor cloud nor shine, For while they sit and pon - der, I

gift of Song by heav - en, Is gift of Song by heav -. - -
up, and far - ther wan - der, I up, and far - ther wan - - -
en.
der.
ten.
3. Where I a brim - ming glass can clink I al - ways pause, and

grate-ful drink, As thankful for the pleas - ure As though 't were
hoard. . . of treas - - - ure. "O
seize Old Time up - on the wing" Is bur - den to the

songs I sing; I hate all things un - pleas - ant, And glo - ry in the
pres - ent, And glo - ry in the pres - - - - ent!

Dictation.

Chromatic Scale.

By the chromatic scale we mean a scale consisting of thirteen tones and included within one octave.

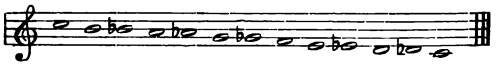


This is the chromatic scale ascending from C to its octave. In any other key the use of the double sharp (𝄪) or the natural (♮) would be necessary. Thus:

1. Explain the use of the sharps and naturals in this case.
2. Write the ascending chromatic scale from any other note to its octave.

The descending chromatic scale may be expressed by the use of **flats.**

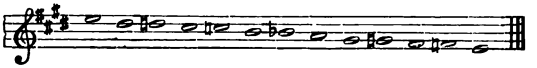
Thus:



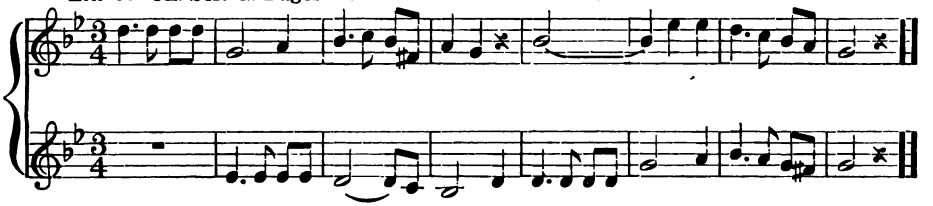
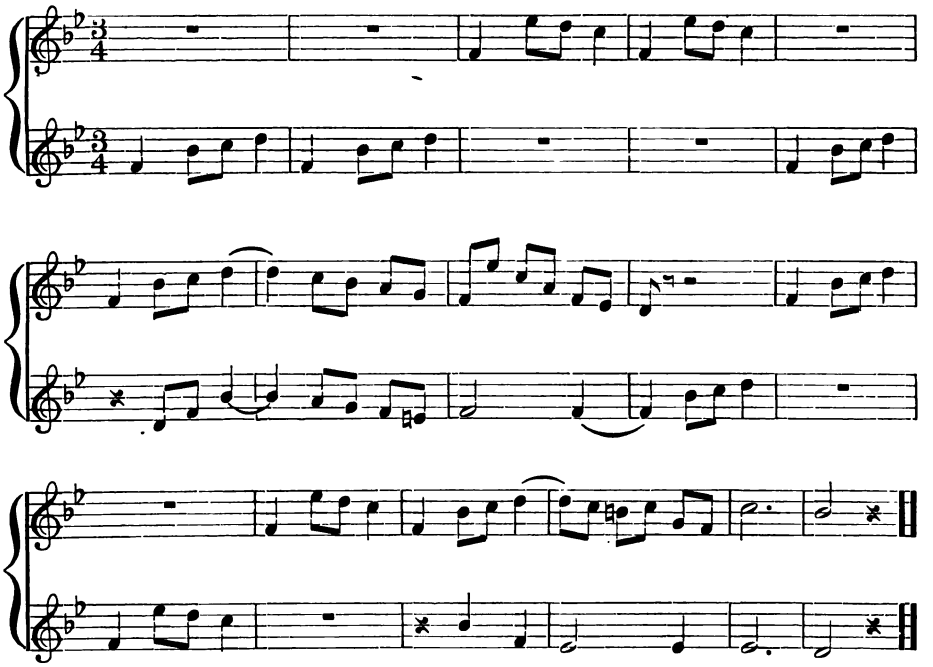
Descending chromatic scale in C.

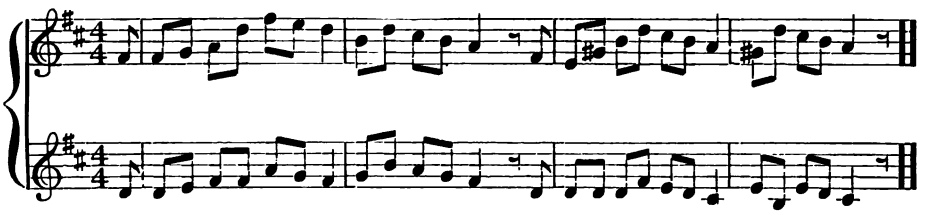
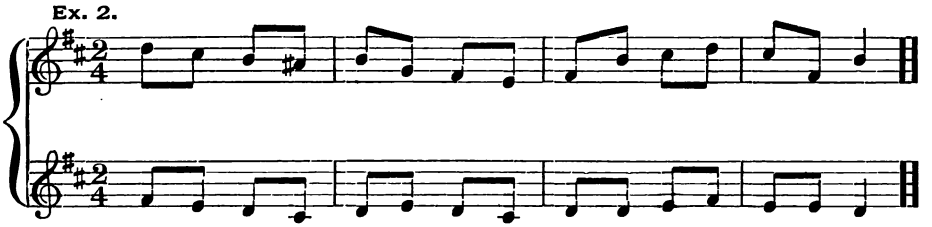
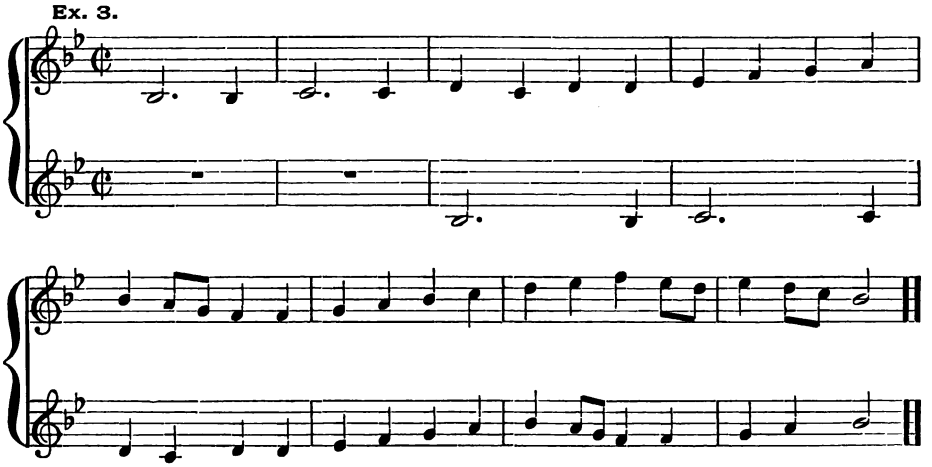
From any other tone different accidentals would be required.

Thus:



1. Explain the use of the naturals in this case.
2. Write the descending chromatic scale in other keys.

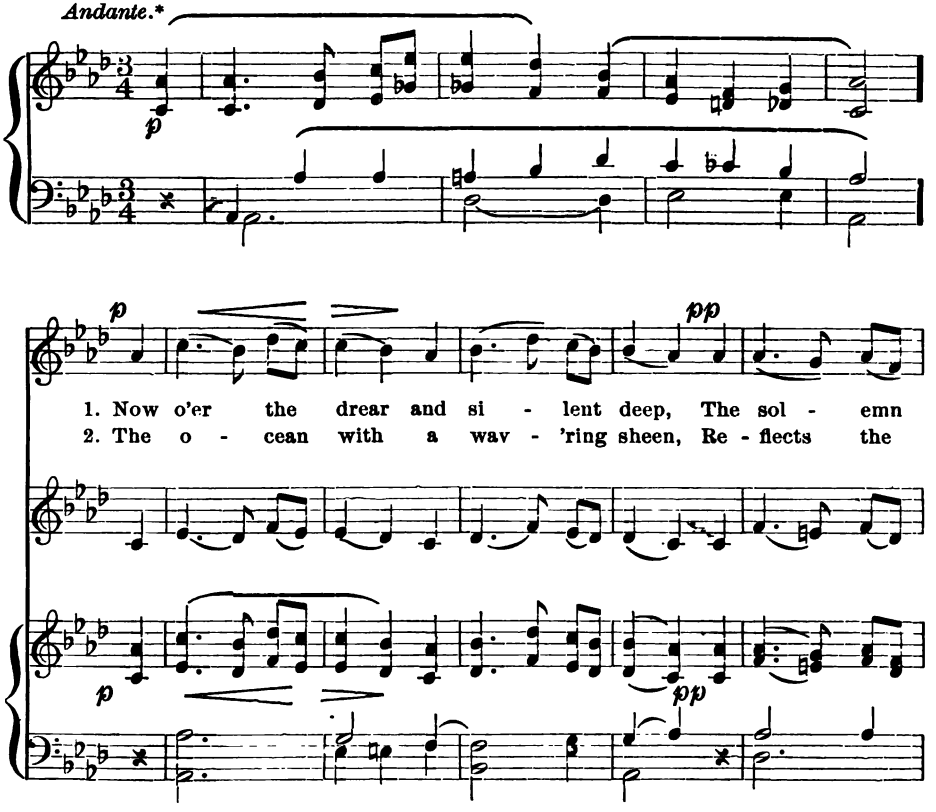
Ex. 1. Ch. Ser. G. Pages 8 and 14.

Ex. 2. H. LEMOINE.

If 256, the vibrations required for C, be multiplied by $\frac{9}{8}$ we have 288, the vibrations required for D. 288—256=32. If we multiply 256 by $\frac{5}{4}$ we have 320, the vibrations required for E, or 32 vibrations more than D. But multiplying 256 by $\frac{4}{3}$ we have $341\frac{1}{3}$, or the vibrations required to produce F, a difference of $21\frac{1}{2}$ vibrations, showing a lesser difference between E and F than is found between the other tones.

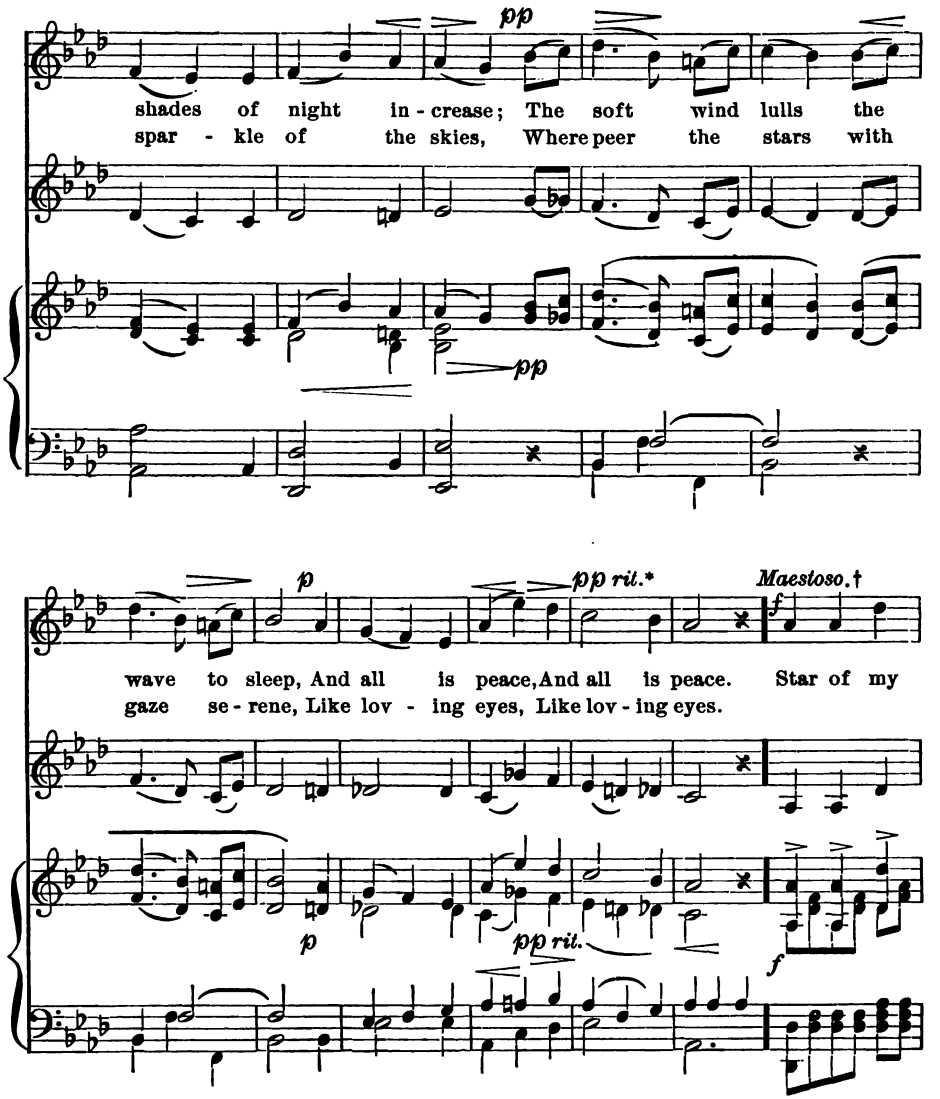
Ex. 1.

Ex. 2.

Ex. 3.

The seconds between C and D, and D and E, are called Major or large seconds, while the seconds between E and F, and B and C, are called Minor seconds.

Fifth Reader.

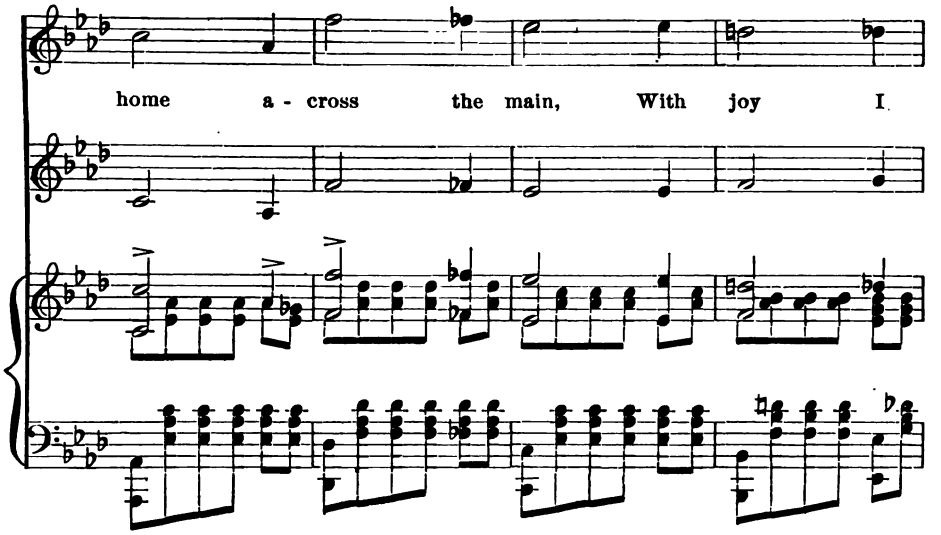
No. 15. Star of Home.

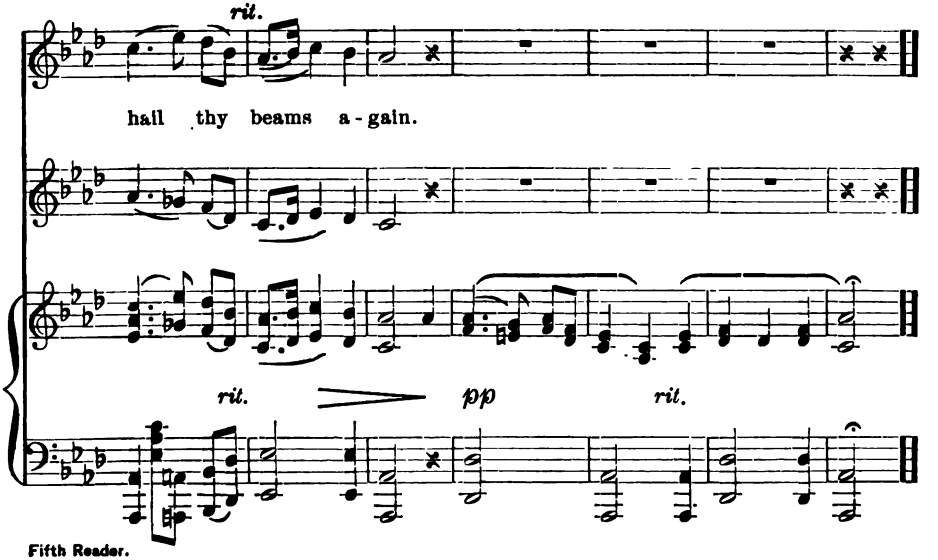
Words by H. S. BUNCE. Music by F. C. MAKER.

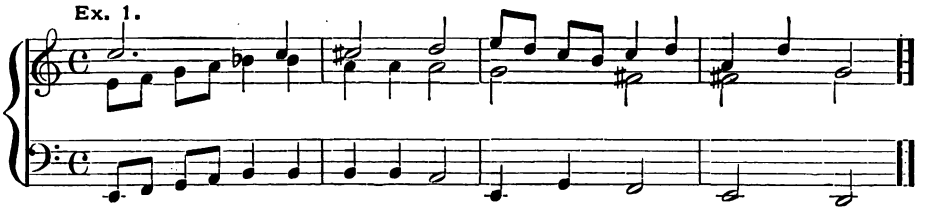
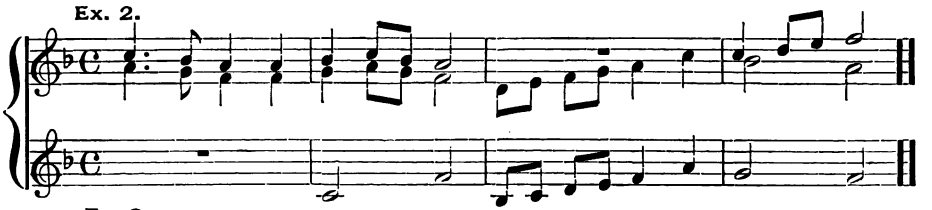
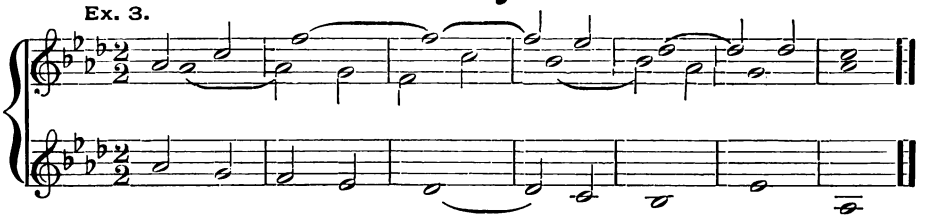
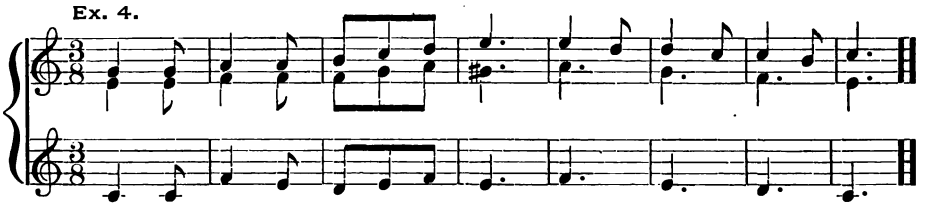
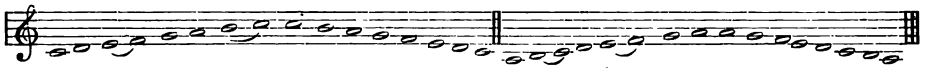
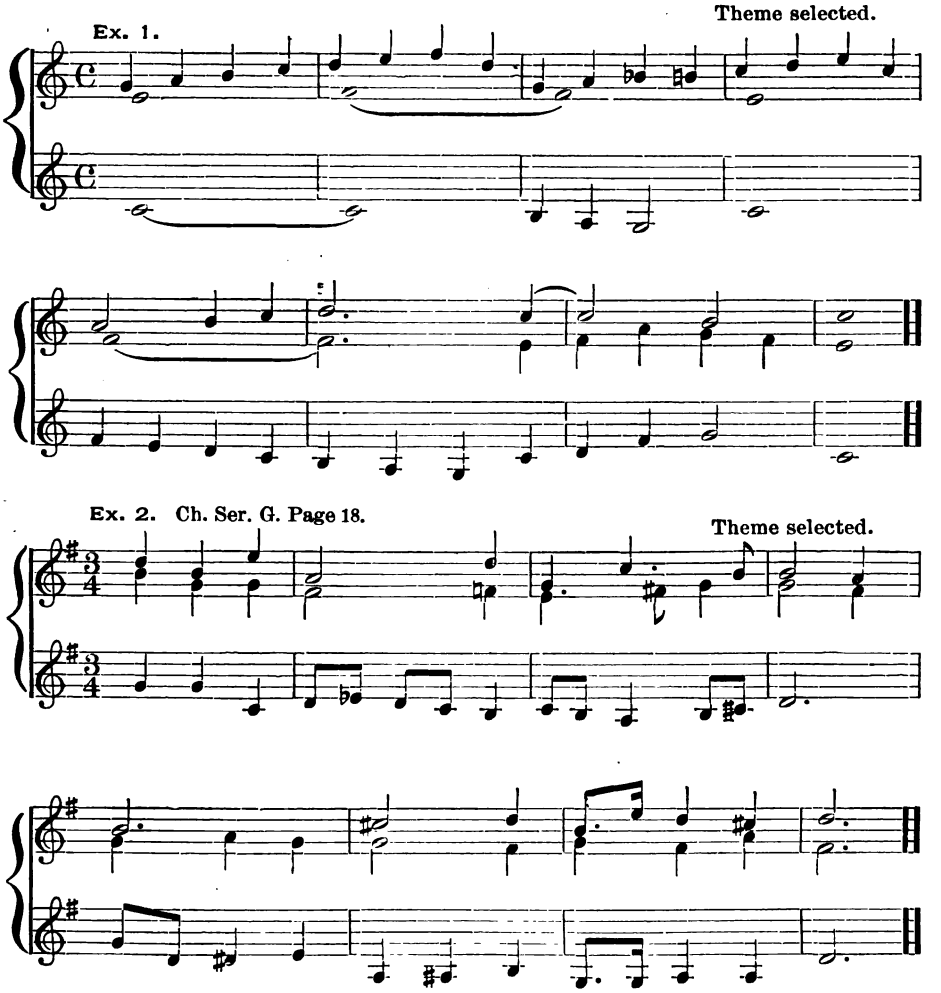
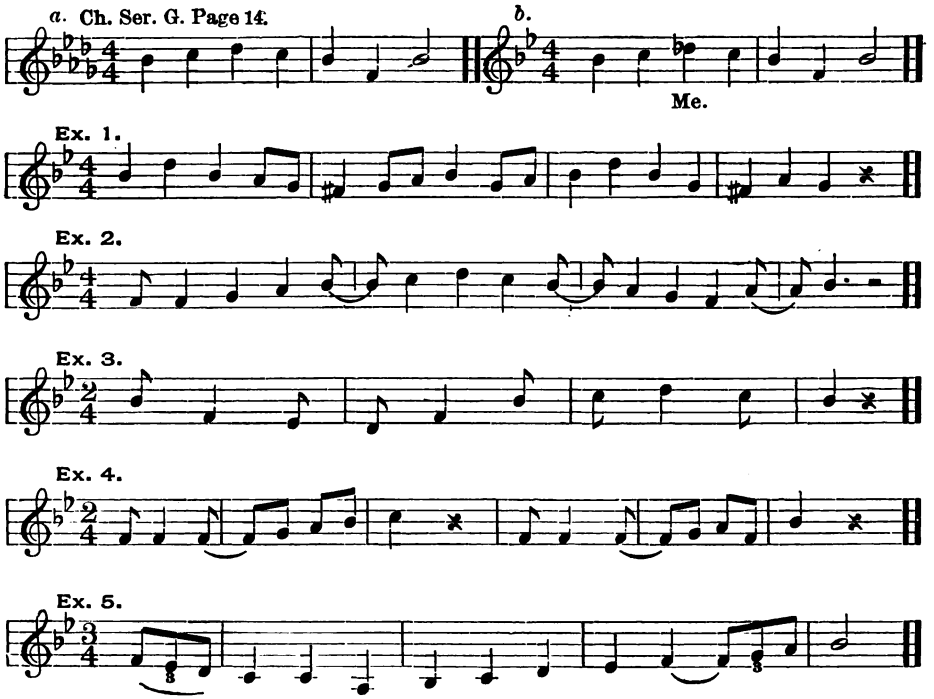
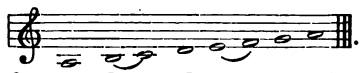
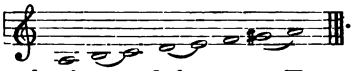
*Andante.**

**Andante*, slowly, in moderate speed.

When we begin our scale on Do we place the minor seconds between three and four (Mi, Fa) and seven and eight (Si, Do) without any thought about it whatever, and the scale which we thus give is called the major scale on account of the arrangement of the seconds in it.

pp
shades of night in - crease; The soft wind lulls the
spar - kle of the skies, Where peer the stars with
pp
p
pp rit.*
Maestoso.†
f
wave to sleep, And all is peace, And all is peace. Star of my
gaze se - rene, Like lov - ing eyes, Like lov - ing eyes.
p
pp rit.
f

* *Rit.*, *ritenuto*, to hold back; to retard. Ch. Ser. G. Pages 4 and 17.

† *Maestoso*, majestically; with dignity.

home a - cross the main, With joy I


ril.
hail thy beams a - gain.
ril.
pp
ril.

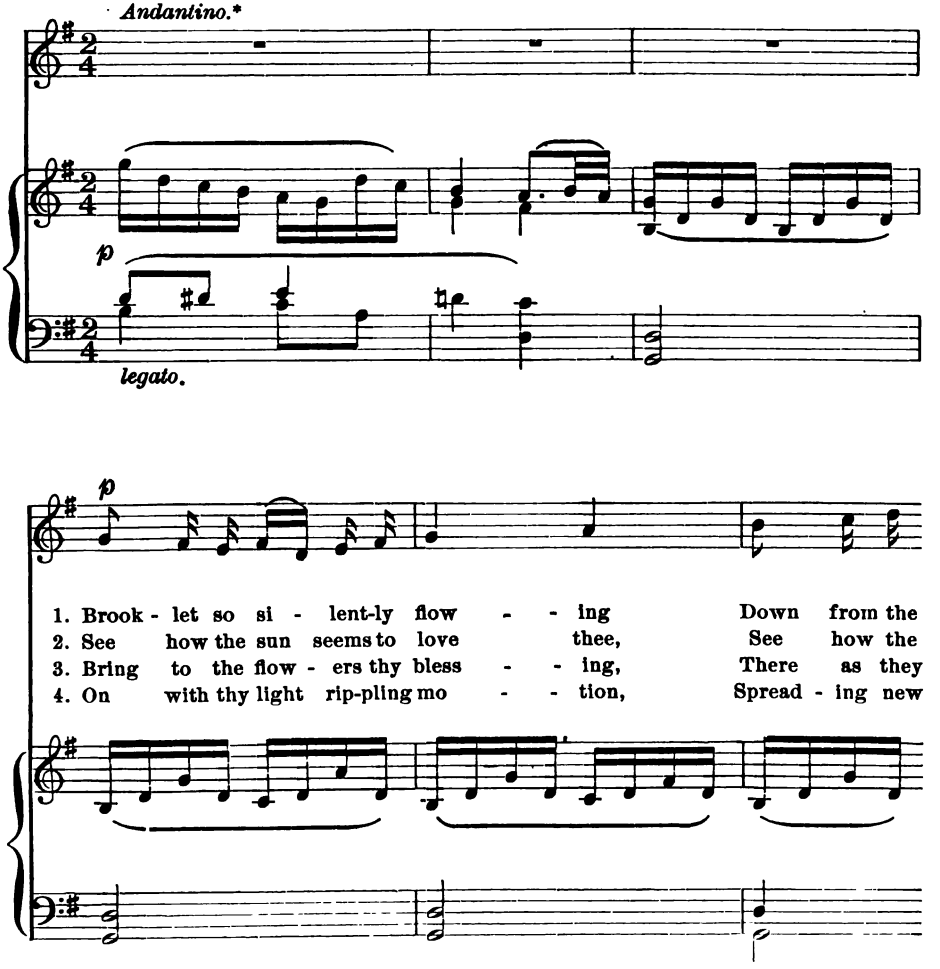
Ex. 1.

Ex. 2.

Ex. 3.

Ex. 4.

Taking the scale beginning on C, and considering C to be Do, descend to La, and taking that for the first note of your scale sing to La, and note the effect.

The difference in these scales is due to the arrangement of the minor seconds in them. The second or La scale is called Minor. Whenever the position of the minor seconds of a scale is changed the effect is felt at once; and we usually recognize the change as being from major to minor, or minor to major, as the case may be.

Variations in the minor scale are made by means of accidentals, and major scales may be modified by accidentals, so that while Do continues to be the key note the effect of the minor scale is perfectly evident.

We found that in the Normal Minor scale a minor second occurred between two and three and five and six (counting La as one of this scale)  . This arrangement of minor seconds is varied frequently, and another minor second produced. Thus the seventh tone of this scale is frequently raised by an accidental so that a third minor second occurs between seven and eight. Thus:  .

Raising this tone increases still more the interval between Fa and the next tone above. This interval was already a major second. Now it is more than that. It is called an augmented second. This form of the scale is called the Harmonic Minor. It contains three minor seconds.

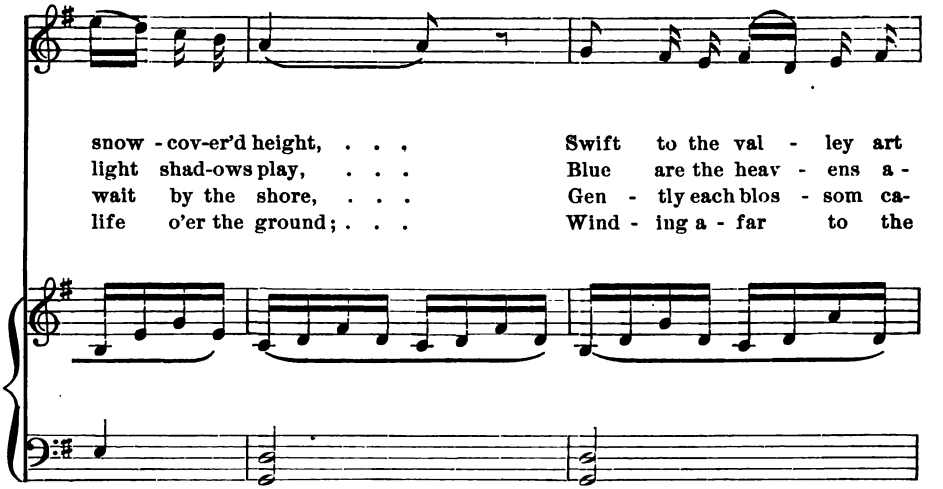
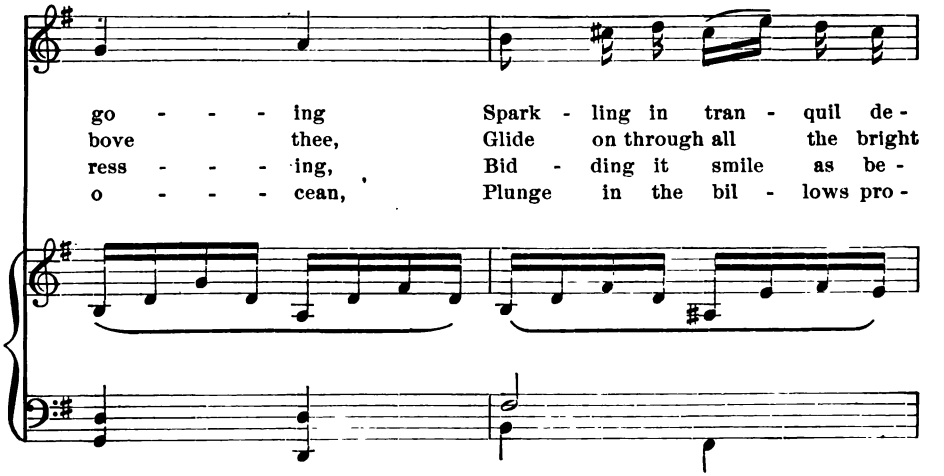
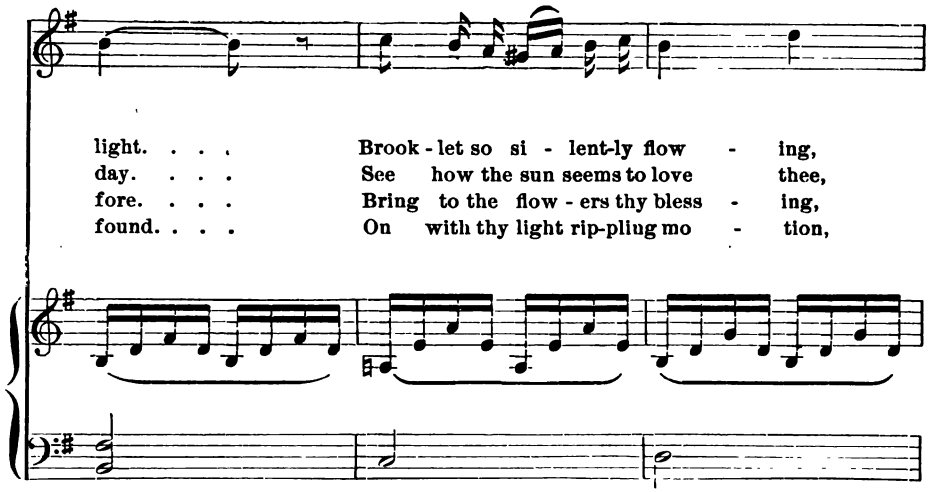
No. 16. The Brooklet.

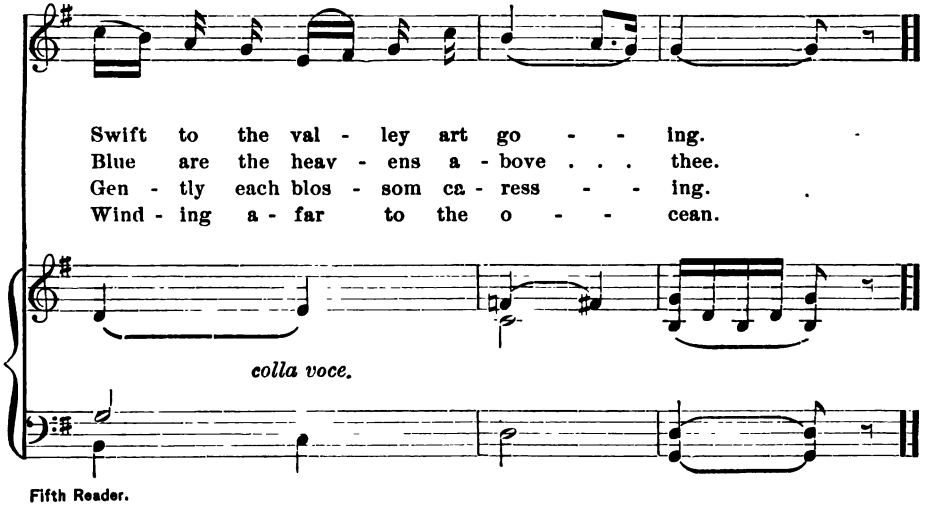
Music by J. ARNOUD.
(French composer.)

Ch. Ser. G. Page 13.

*Andantino.**

p
legato.
p
1. Brook - let so si - lent-ly flow - - ing Down from the
2. See how the sun seems to love thee, See how the
3. Bring to the flow - ers thy bless - - ing, There as they
4. On with thy light rip-pling mo - - tion, Spread - ing new

**Andantino*, signifies a moderately slow movement.

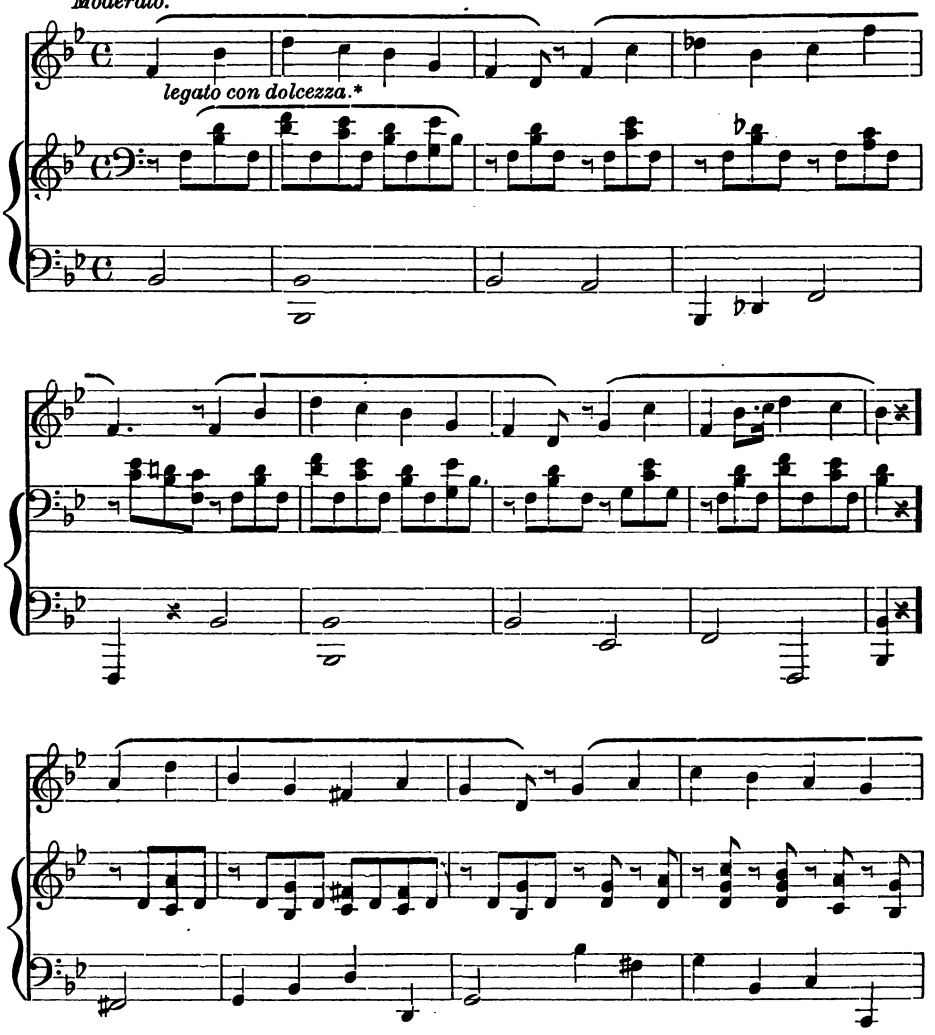
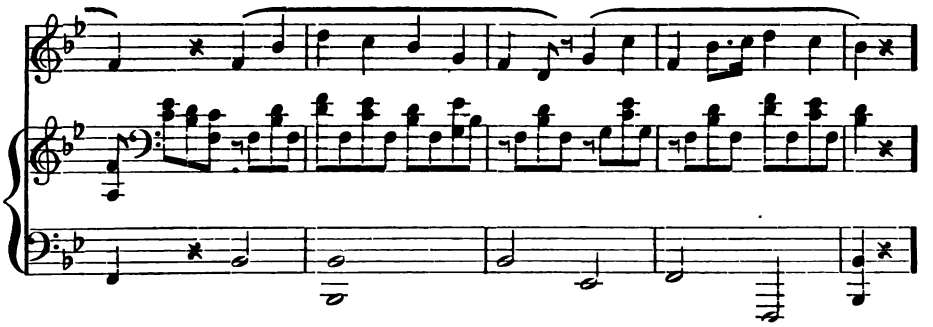
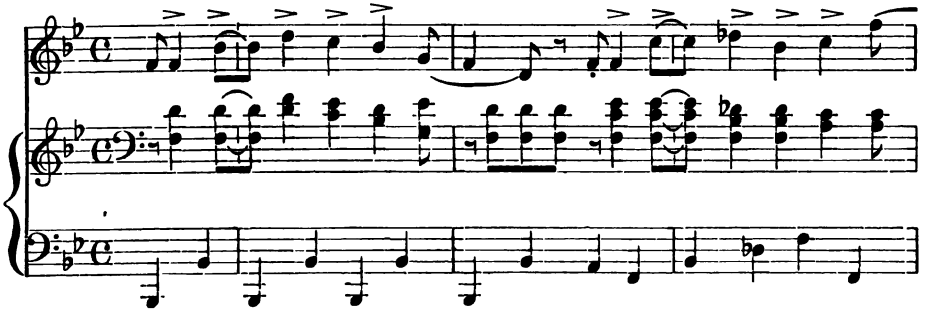
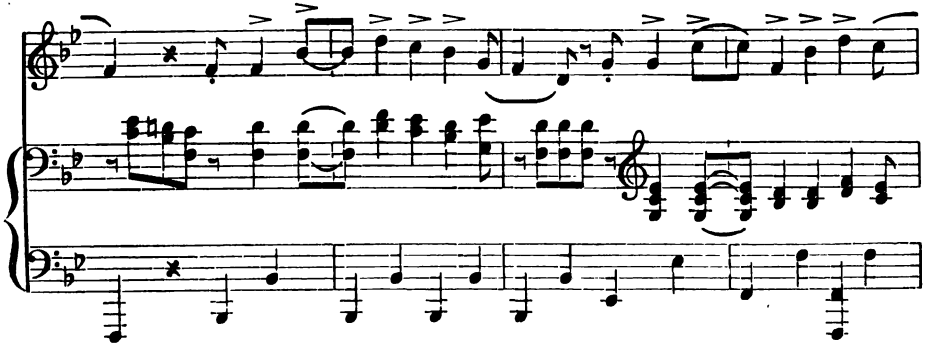
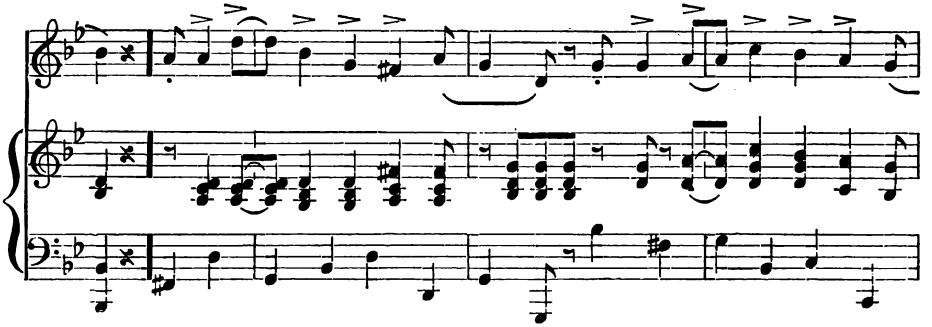
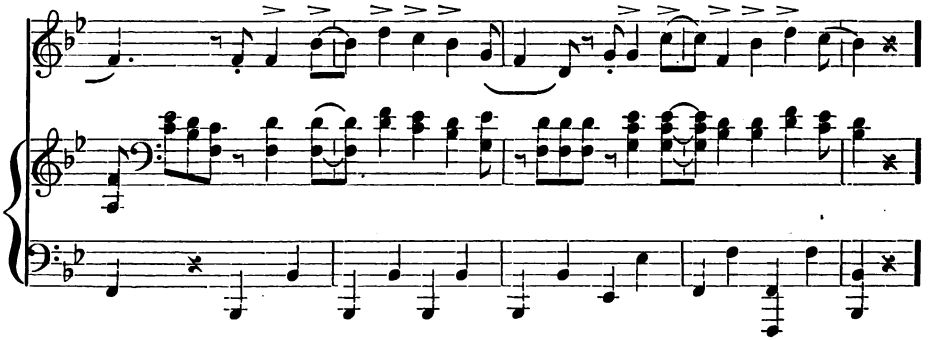
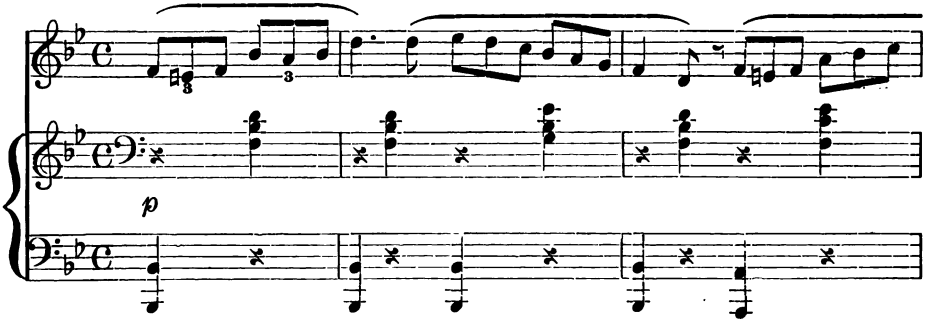
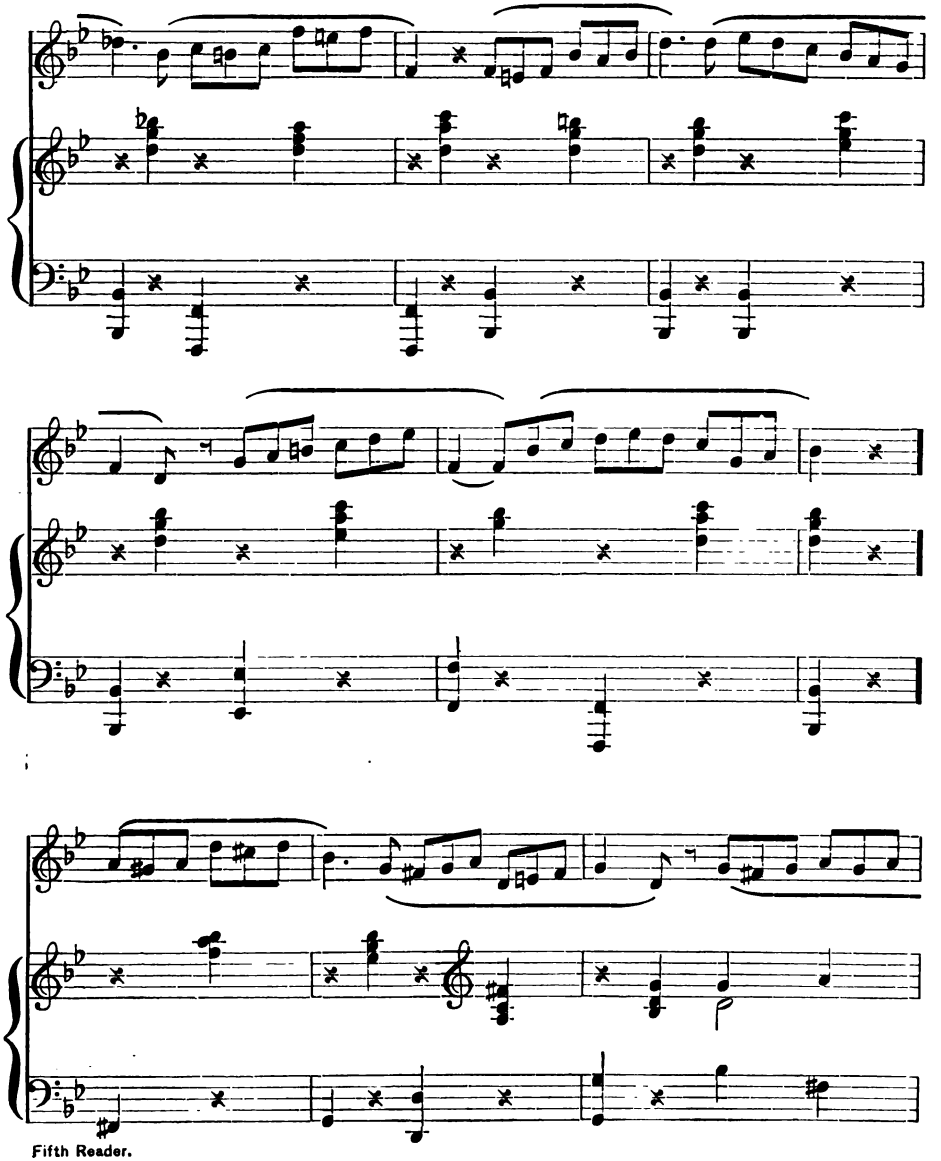
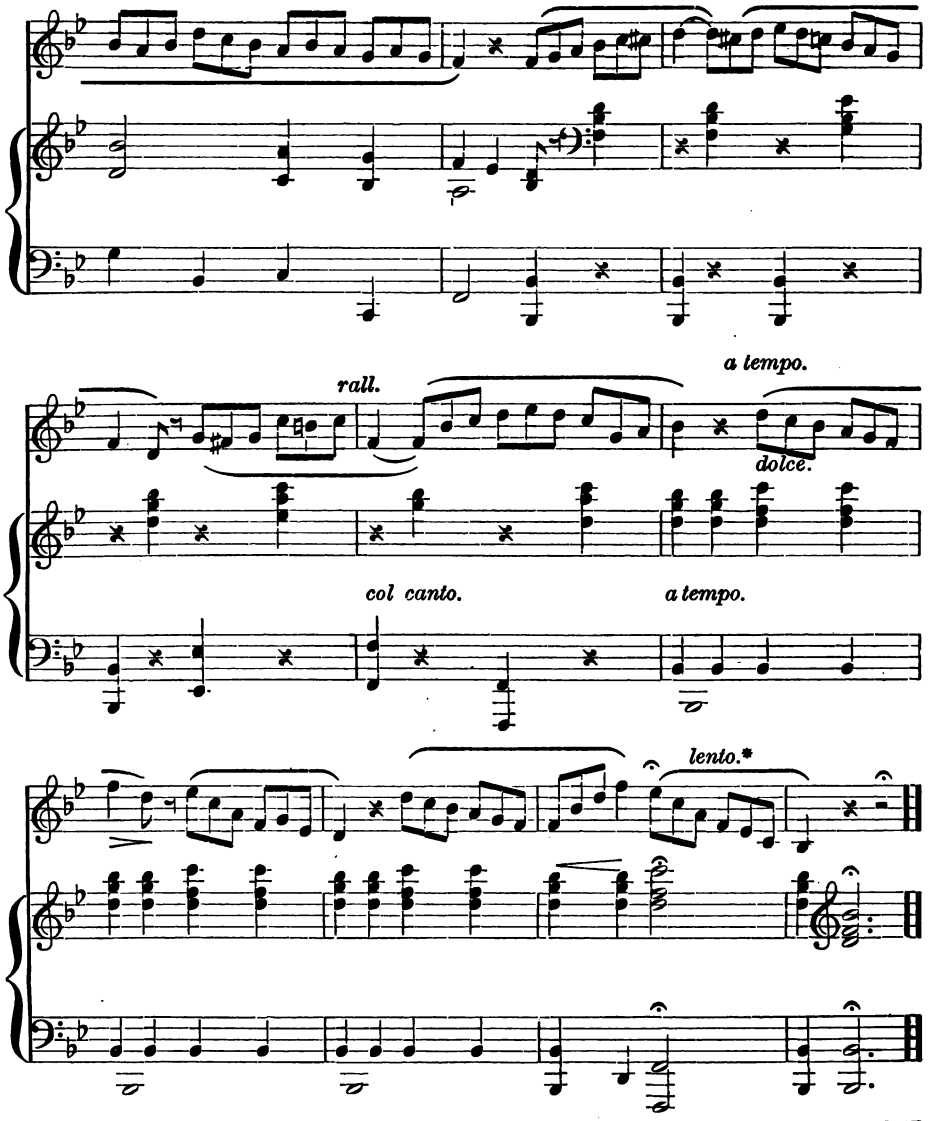

snow - cov-er'd height, . . .
light shad-ows play, . . .
wait by the shore, . . .
life o'er the ground; . . .
Swift to the val - ley art
Blue are the heav - ens a -
Gen - tly each blos - som ca-
Wind - ing a - far to the

go - - - - ing
bove thee,
ress - - - - ing,
o - - - - cean,
Spark - ling in tran - quil de -
Glide on through all the bright
Bid - ding it smile as be -
Plunge in the bil - lows pro -

light. . . .
day. . . .
fore. . . .
found. . . .
Brook - let so si - lent-ly flow - ing,
See how the sun seems to love thee,
Bring to the flow - ers thy bless - ing,
On with thy light rip-pling mo - tion,


Swift to the val - ley art go - - ing.
Blue are the heav - ens a - bove . . . thee.
Gen - tly each blos - som ca - ress - - ing.
Wind - ing a - far to the o - - cean.
colla voce.

Ch. Ser. G. Page 19.

THEME.

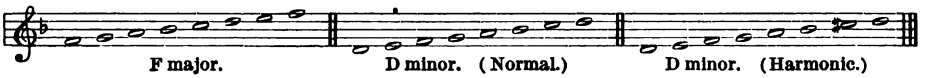
Moderato.

Music by J. CONCONE.
(Italian composer, 1810–1861.)

**Legato con dolcezza*, very smoothly, and with delicacy.

VARIATION I. Ch. Ser. G. Page 12.

VARIATION II. Ch. Ser. G. Page 9.

Lento, slowly.

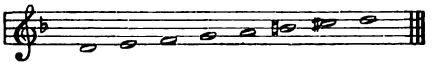
Dictation.

The minor scale already written is called the Normal Minor. By raising the seventh tone of this scale we get another form of the minor, called the Harmonic Minor.

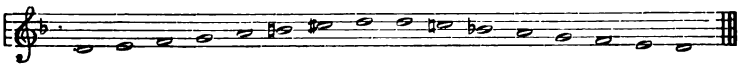
We should now review our knowledge of the Normal minor, and re-write the scales in the major, the relative Normal minor, and the relative Harmonic minor. Thus:



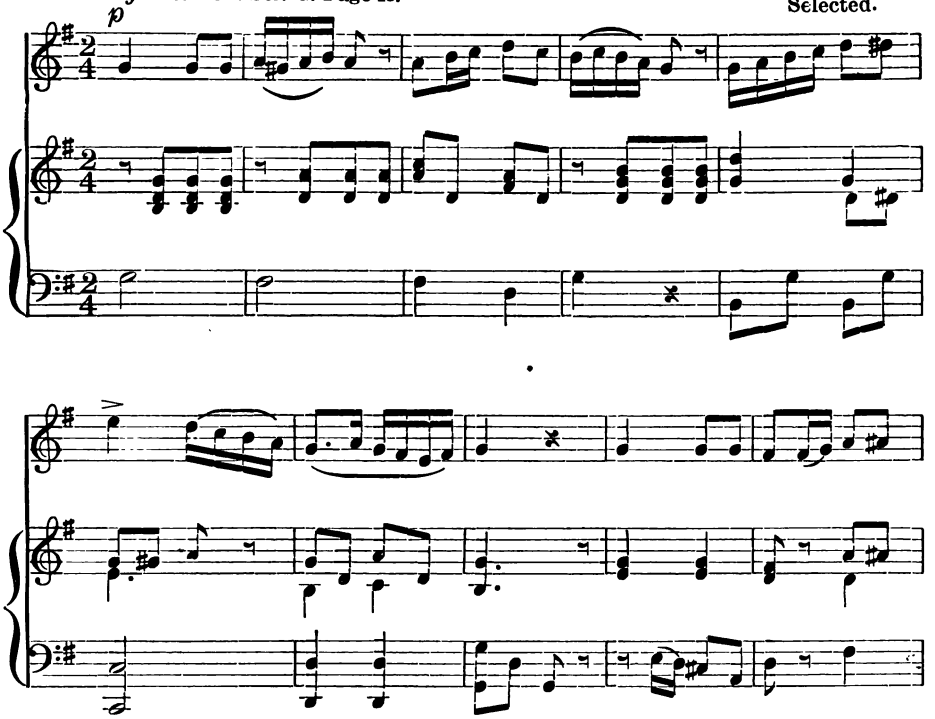
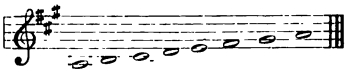
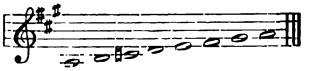
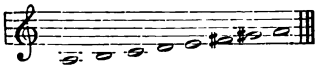
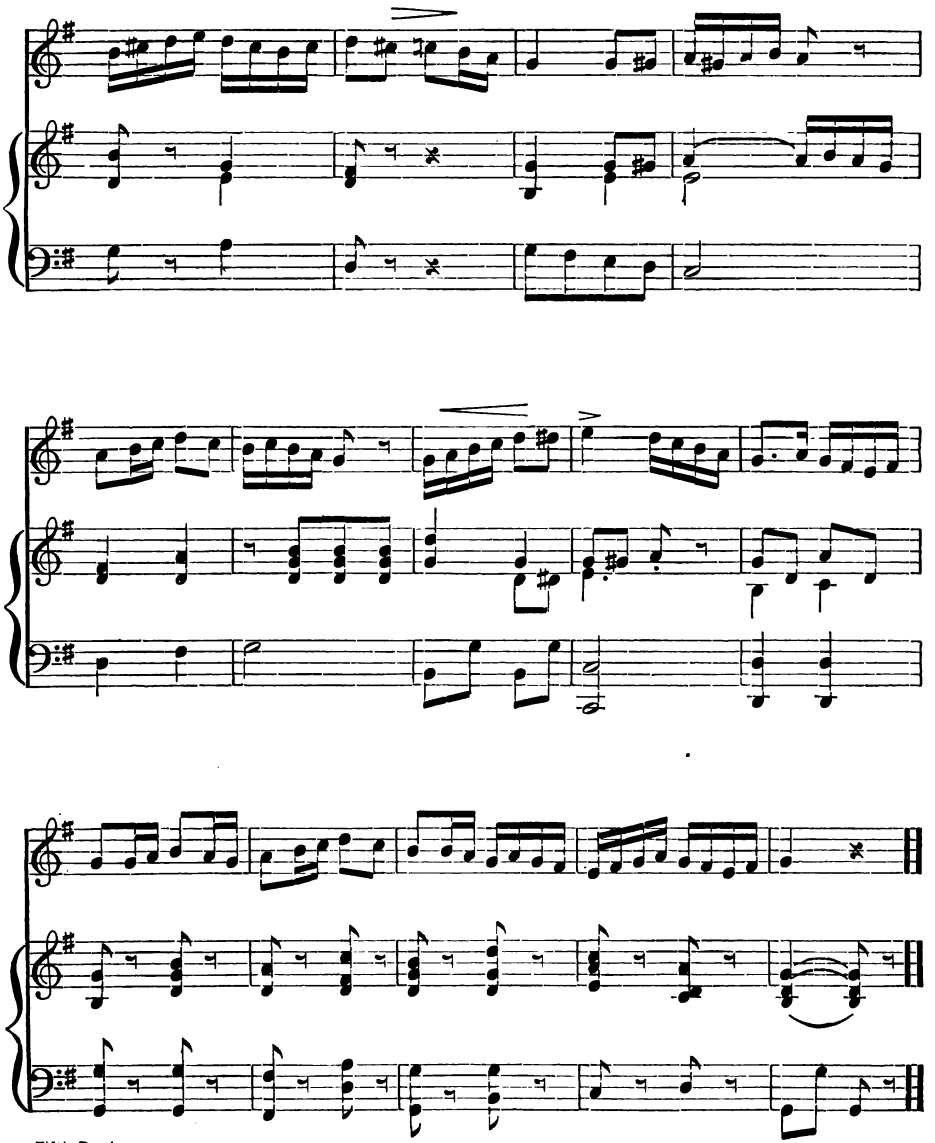
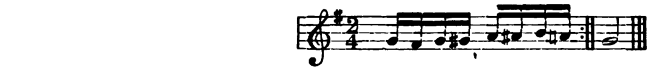
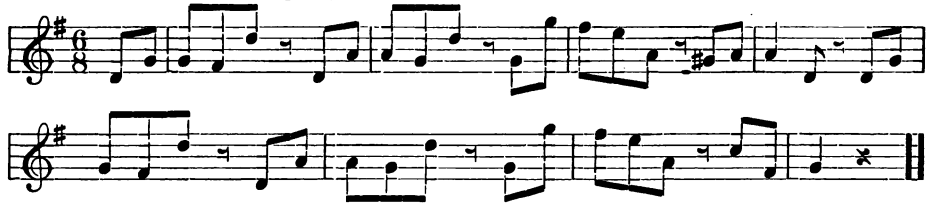
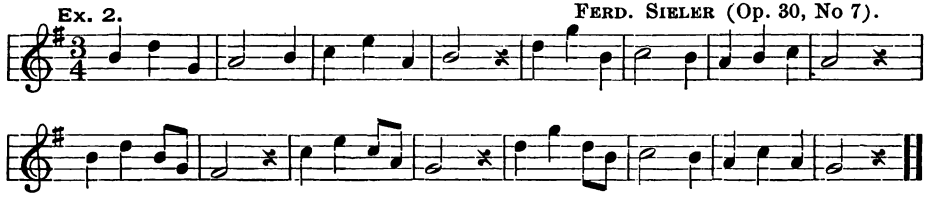
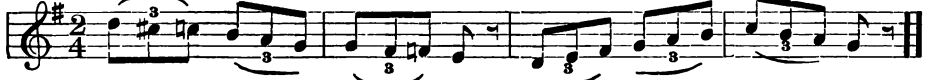
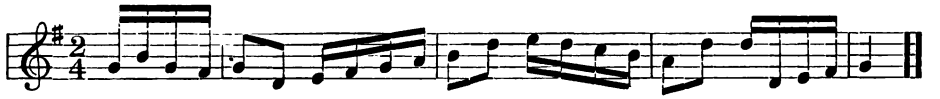
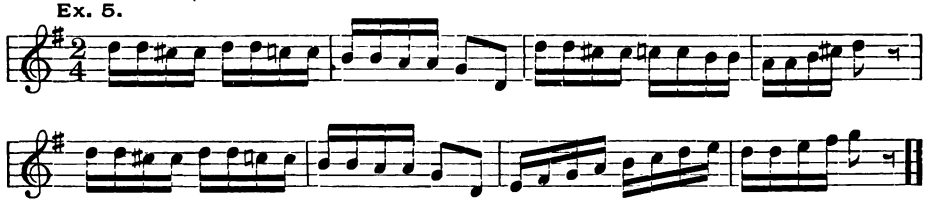
A third form of the minor scale is produced by raising the sixth as well as the seventh tones of the Normal minor. It is called the Melodic minor. Thus:

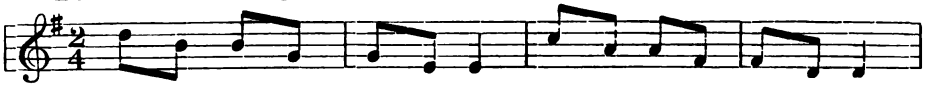
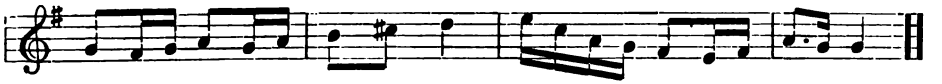


This scale differs from the other forms of the minor inasmuch as it takes another form in descending; the two raised degrees being restored to their natural pitches. Thus:



Write the ascending and descending Melodic minor in different keys.

Allegretto. Ch. Ser. G. Page 13. Selected.

The effect of the Melodic Minor scale can be easily produced by a slight change in the Major. Thus, if we consider the note which is La of the key of C to be Do, we have the key of A.  By lowering the third tone of this scale we have precisely what was represented before without any key signature. Thus:  gives the same effect as Both representations should be familiar to the pupil.

See Chart Series H.

Vocal Drill.

Ex. 1. Ch. Ser. G. Pages 9, 13, 17. J. CONCONE.

Ex. 2. FERD. SIELER (Op. 30, No 7).

Ex. 3.

Ex. 4.

Ex. 5.

Another variation in the Minor Scale is made by raising fa, or the sixth tone of the Harmonic Scale, thus removing the minor second between five and six, and at the same time destroying the augmented second.

Ex. 1. Ch. Ser. G. Pages 13 and 17.

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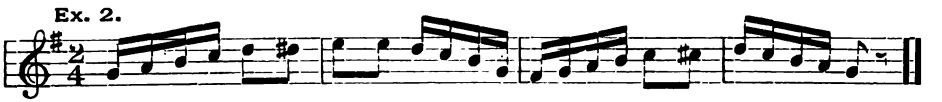
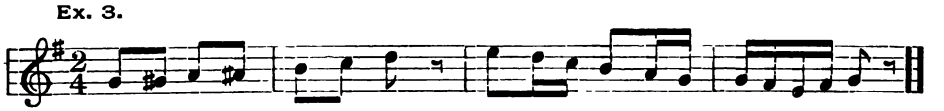

Ex. 3.

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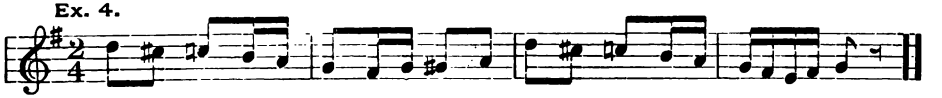
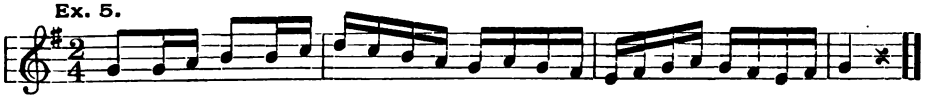
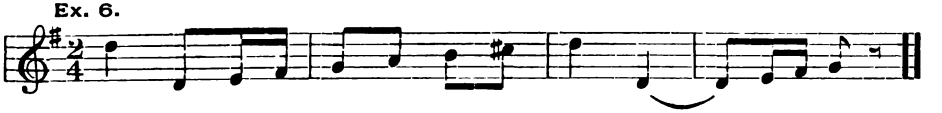
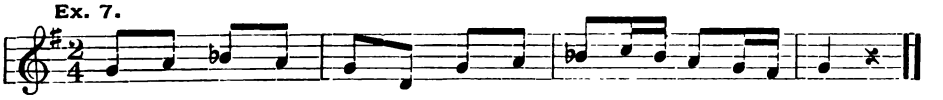
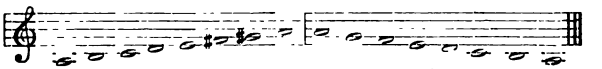

Ex. 5.

Ex. 6.

Ex. 7.



It appears thus :



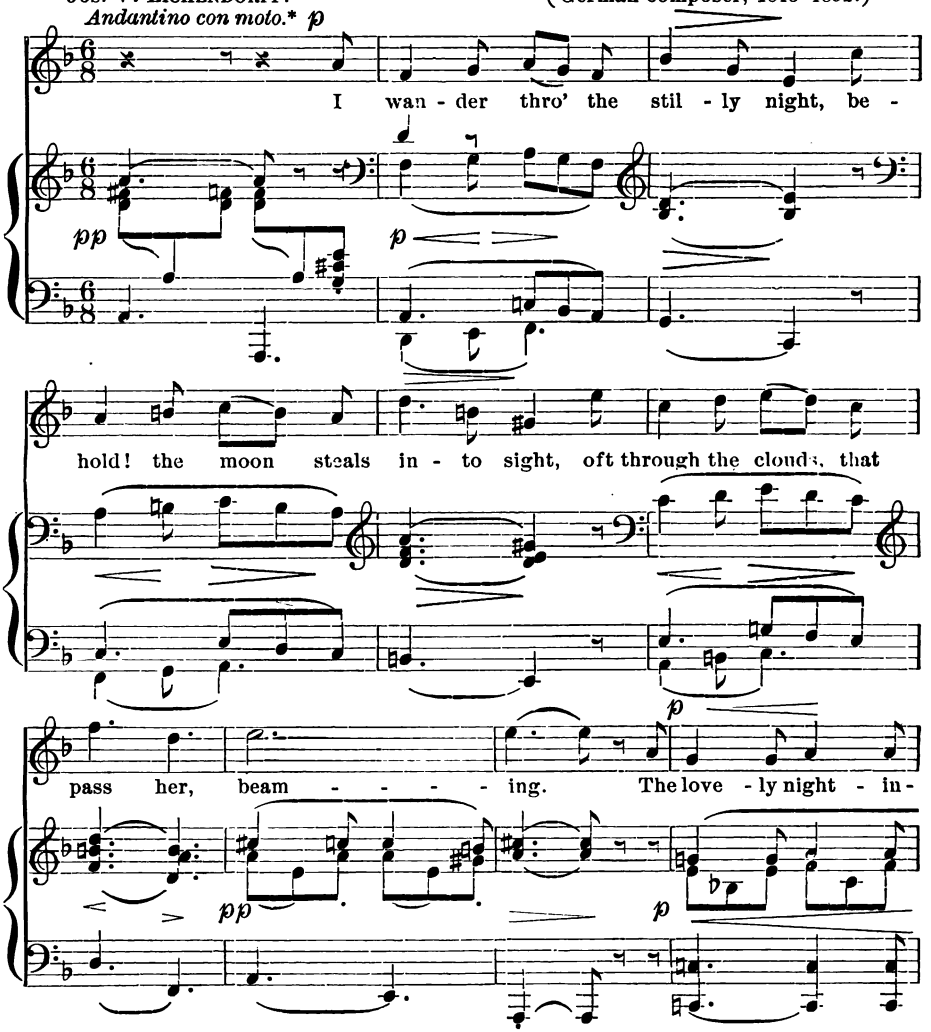
This scale is called the Melodic Minor.

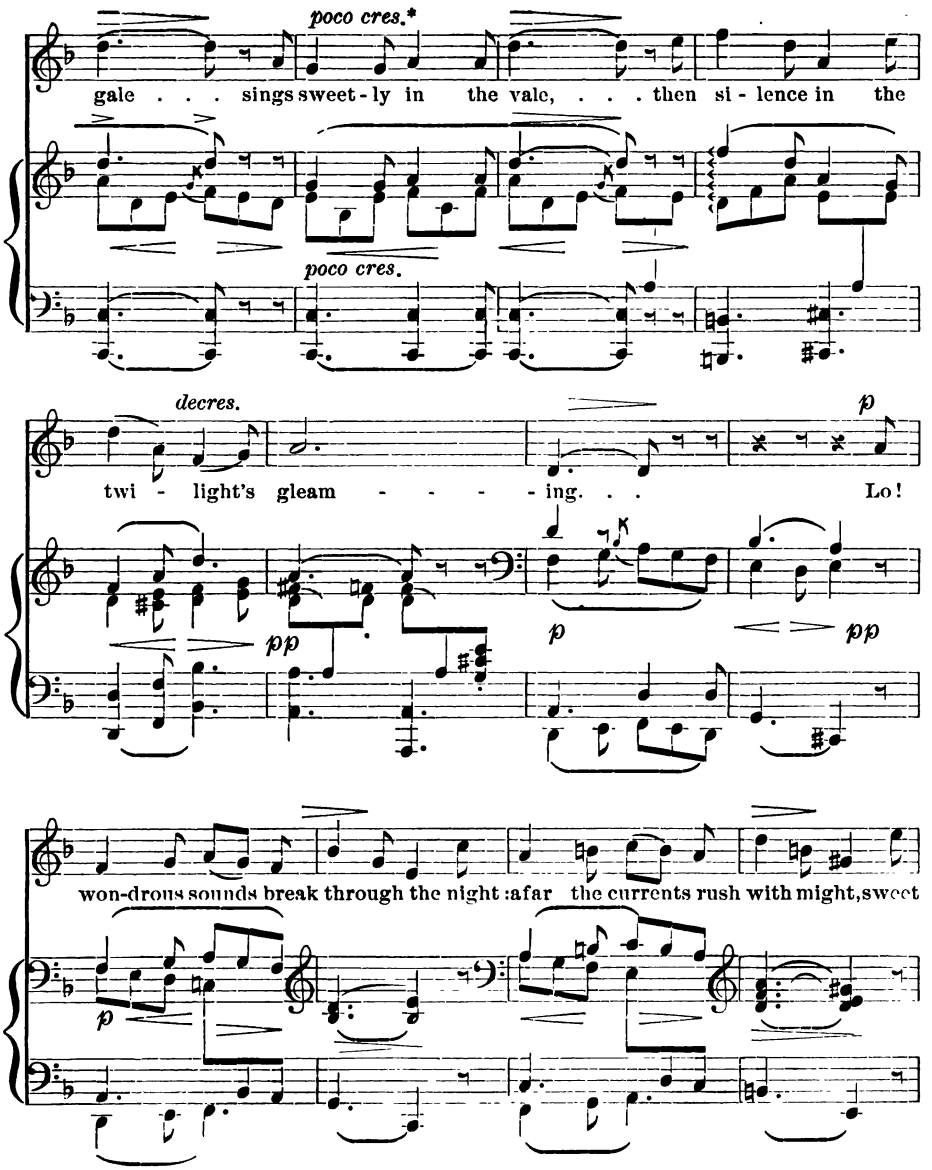
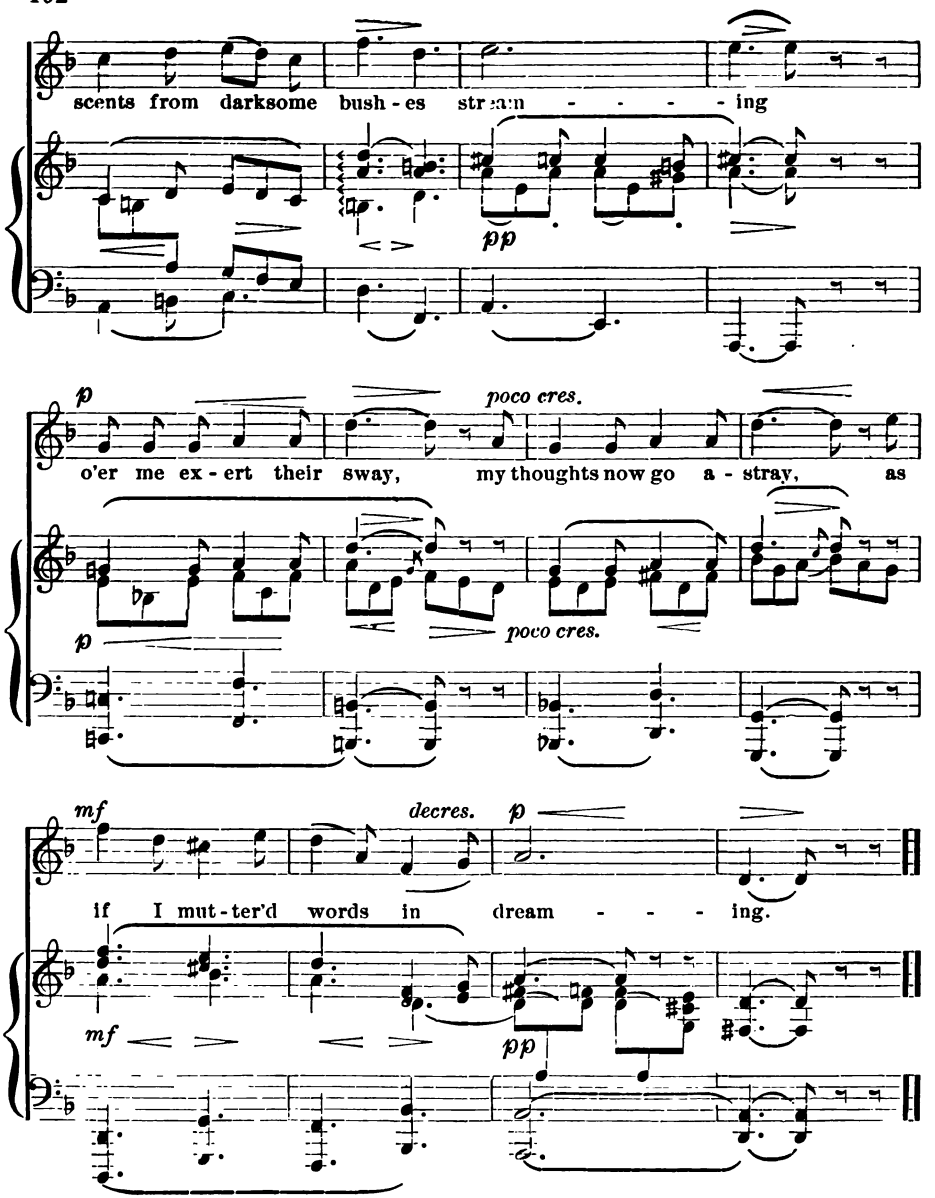
It will be noticed that the sharps are not used in the descending scale; so that it is really a combination of two scales.

The method for teaching this scale is fully illustrated elsewhere.

No. 17. I Wander through the Stilly Night.†

Words from the German of Jos. V. EICHENDORFF.

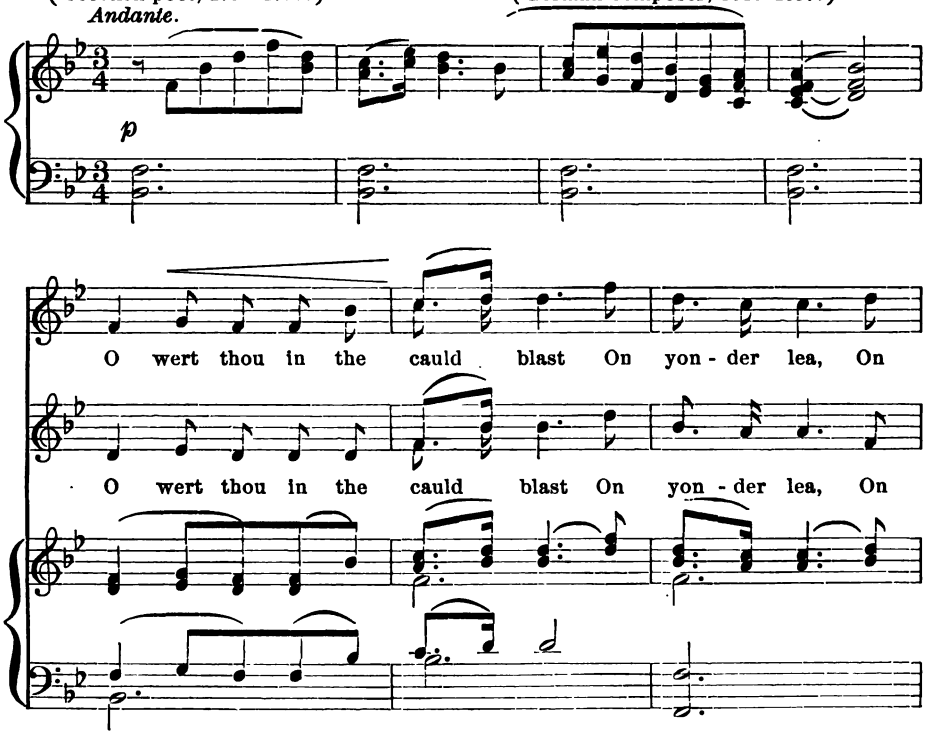
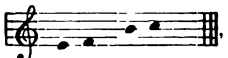
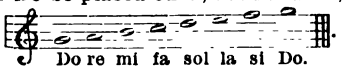
Music by ROBERT FRANZ, OP. 35, No. 2. (German composer, 1815–1892.)

Andantino con moto.* p
I wan - der thro' the stil - ly night, be -
pp
p
hold! the moon steals in - to sight, oft through the clouds that
pass her, beam - - - - ing. The love - ly night - in -
pp
p

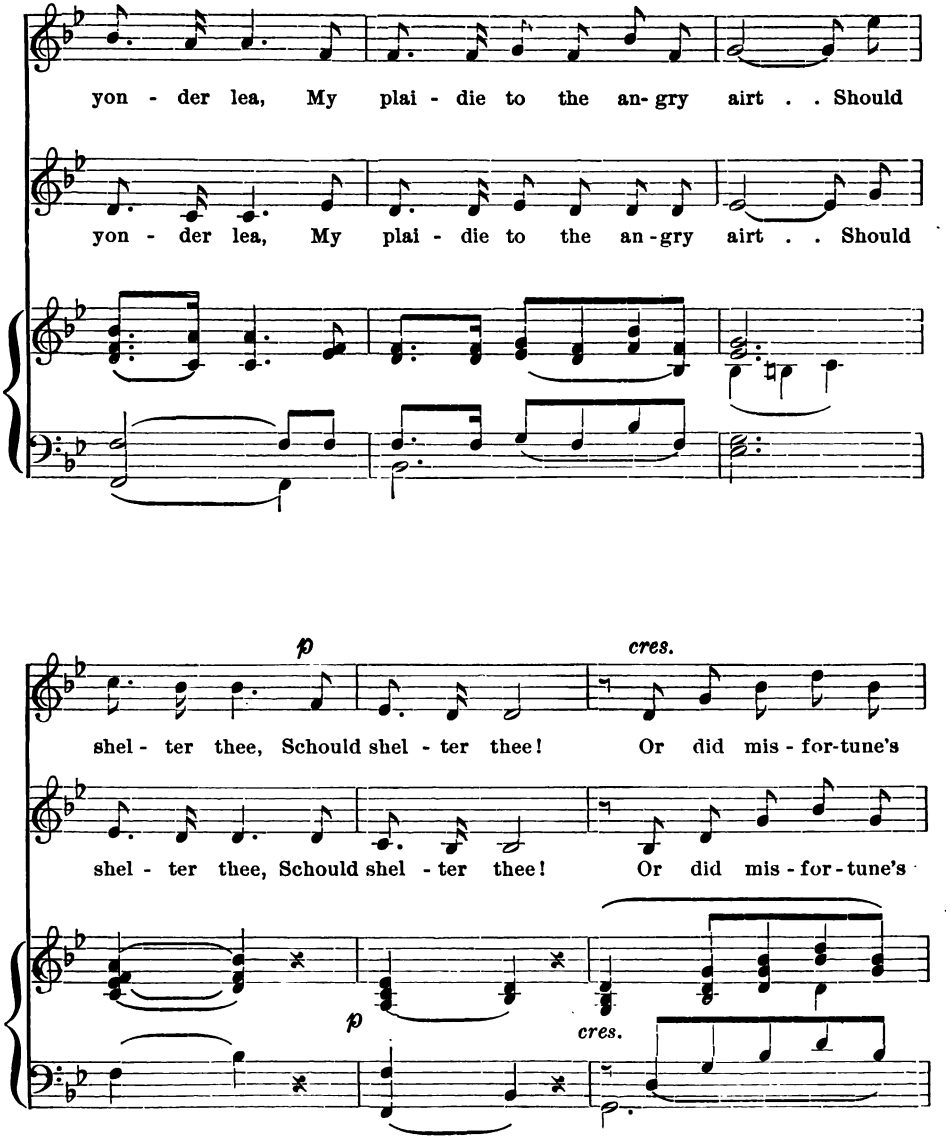
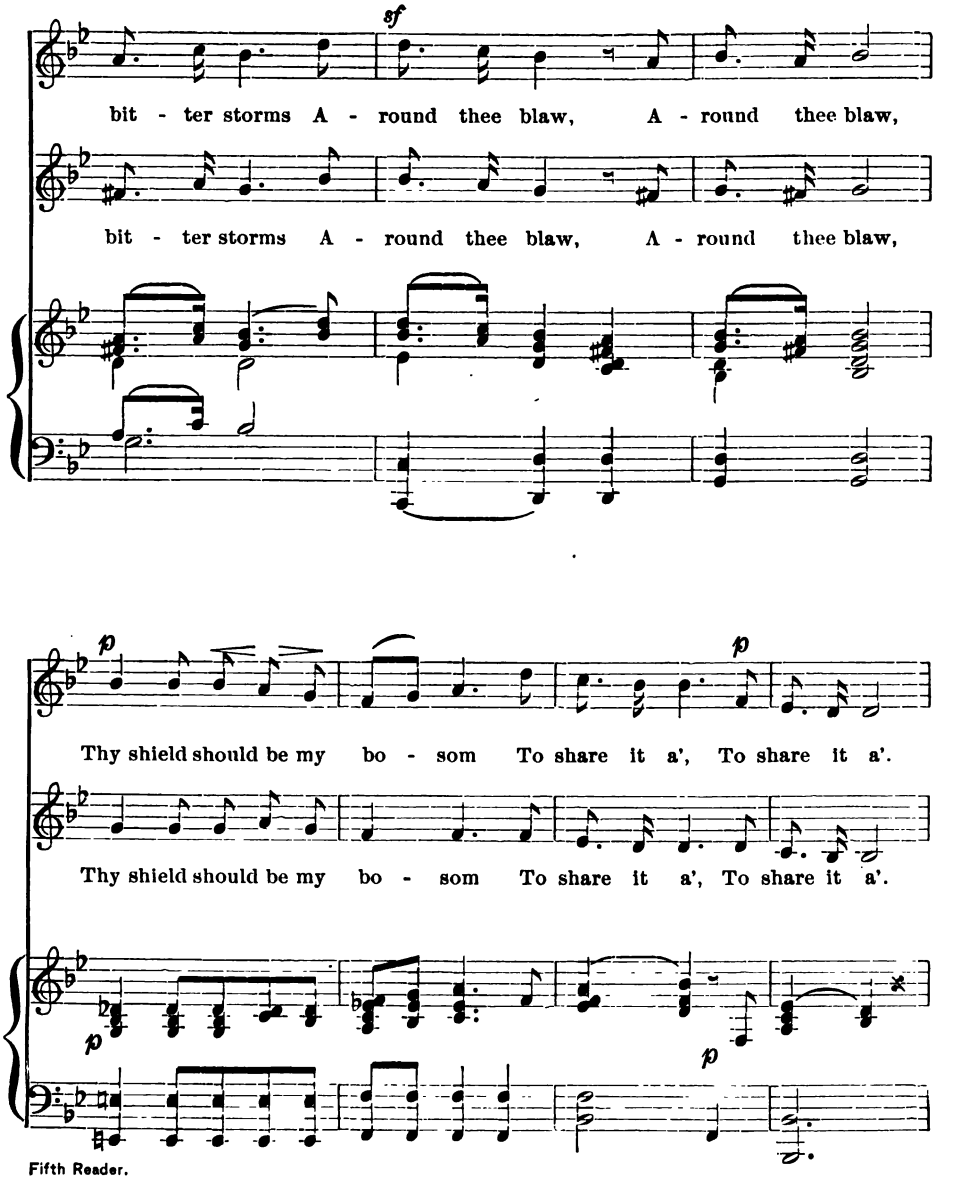
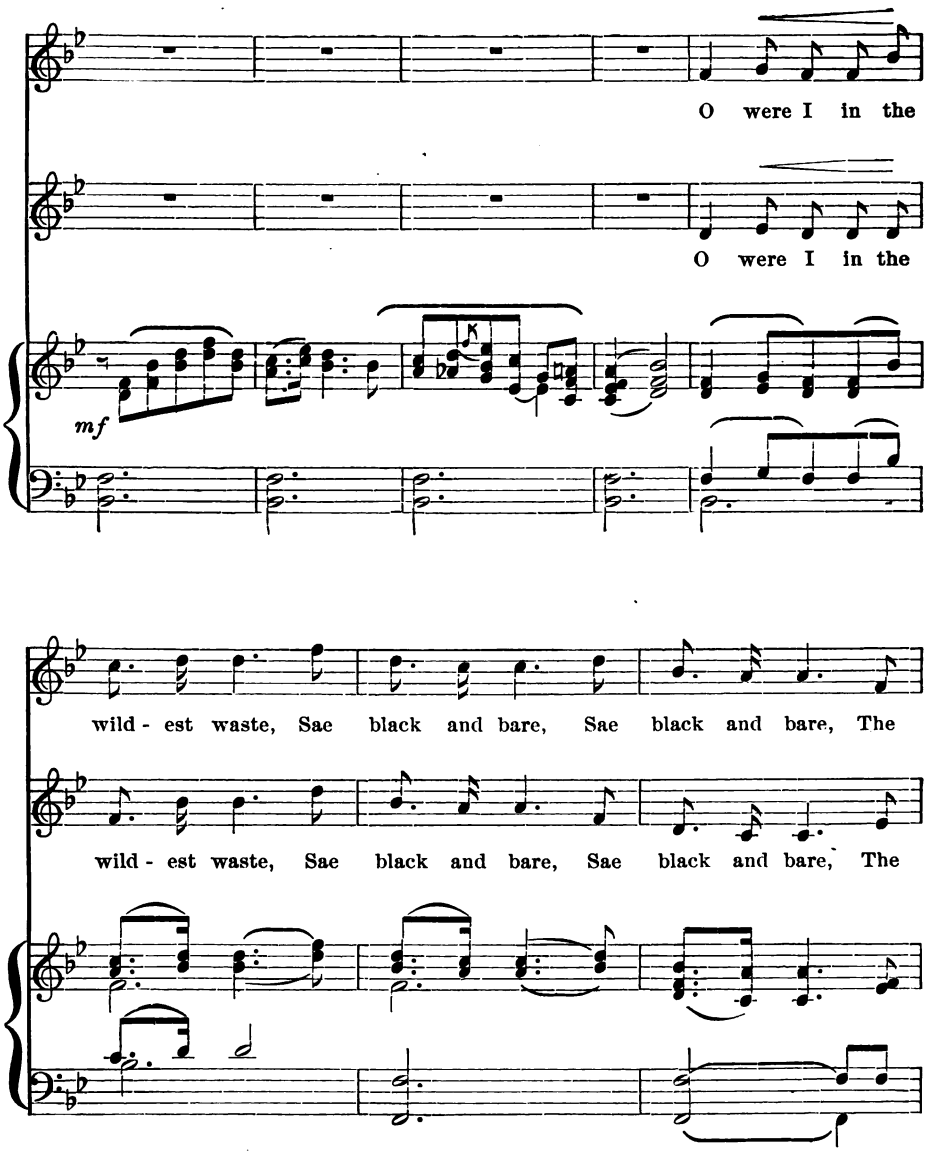
Andantino con moto, somewhat spirited, yet not too quickly. †Ch. Ser. G. Page 19.

poco cres.*
gale . . . sings sweet - ly in the vale, . . . then si - lence in the
poco cres.
decres.
p
twi - light's gleam - - - - ing. . . Lo!
pp
p
pp
won-drous sounds break through the night :afar the currents rush with might, sweet
p

Fifth measure.

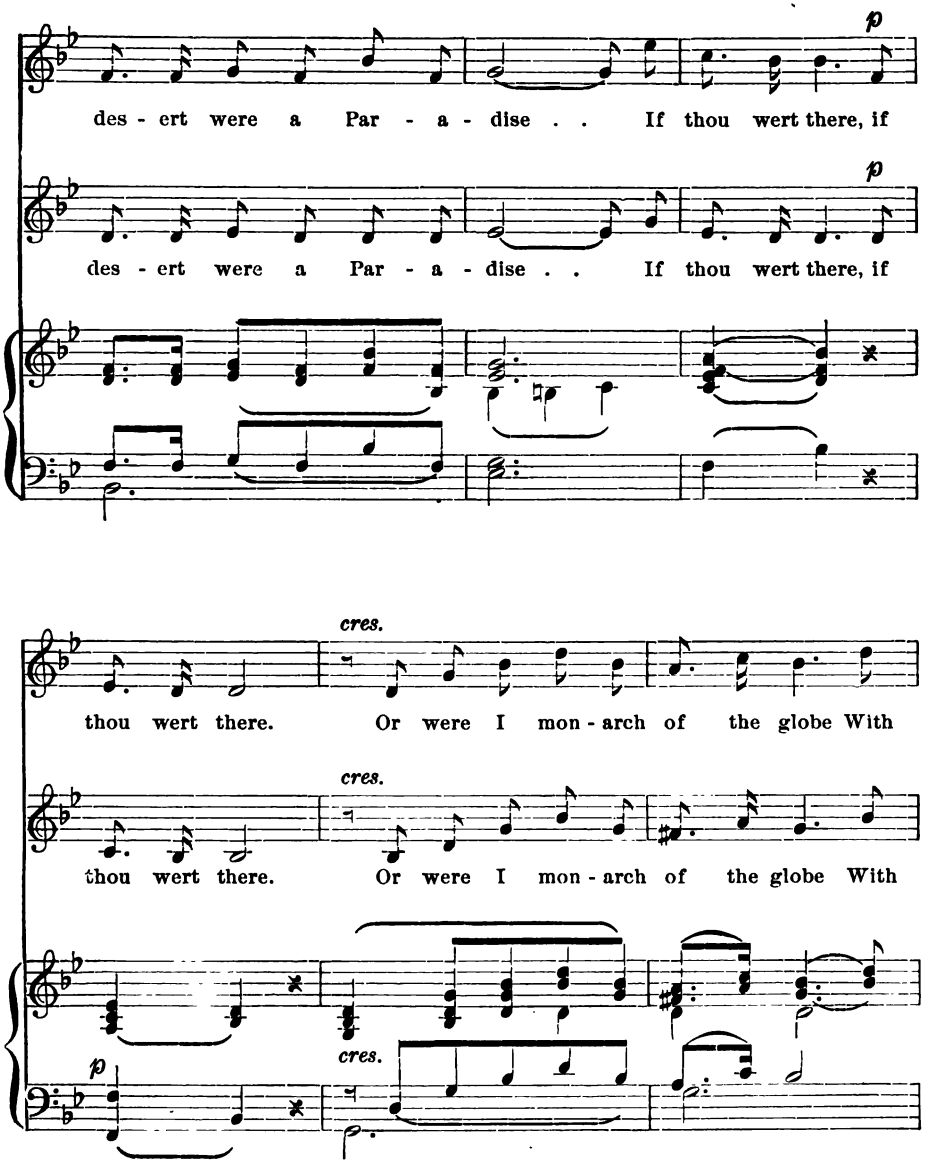
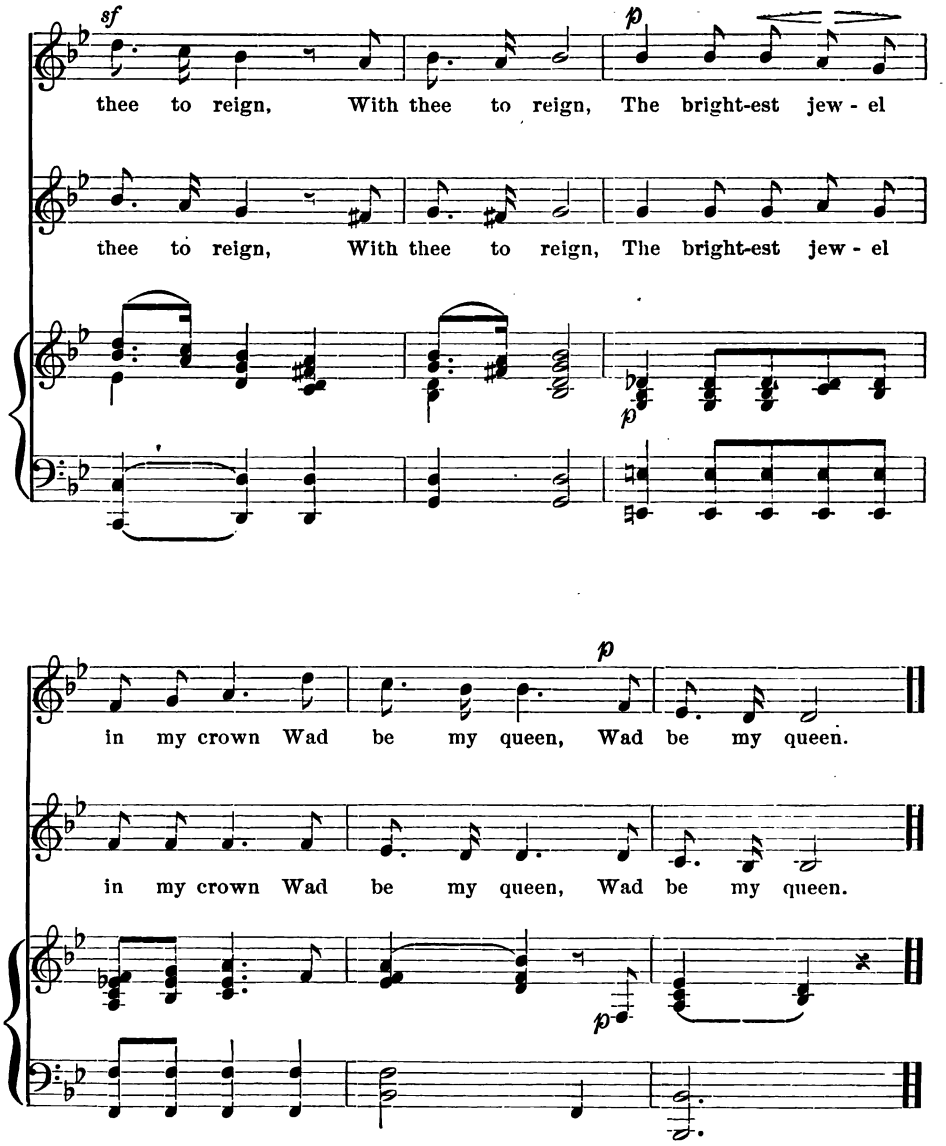
No. 18. O Wert Thou in the Cauld Blast.

Words by ROBERT BURNS.
(Scottish poet, 1759–1796.)

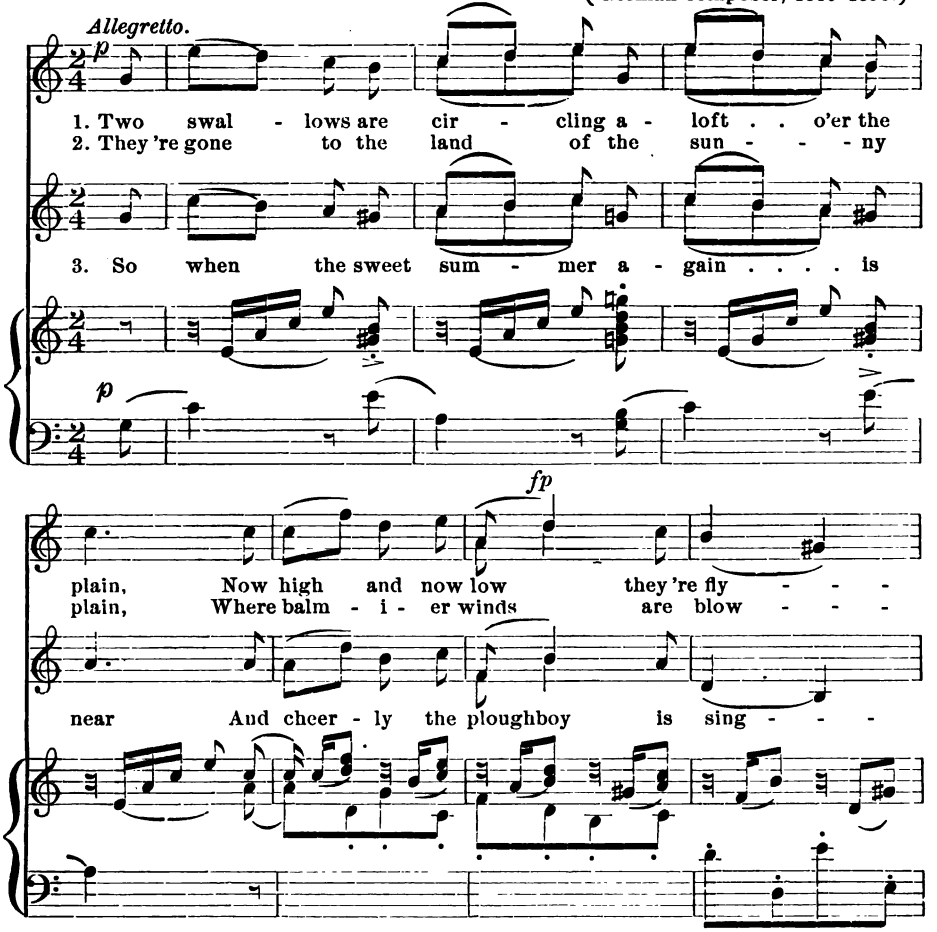
Music by F. MENDELSSOHN BARTHOLDY.
(German composer, 1810–1857.)

Andante.

NOTE. The arrangement of minor seconds on the plain staff is shown thus:  , and if Do be on C these minor seconds are in the right place. But if Do be placed on G, for instance, we find that one of the minor seconds is out of place 

. That is, it occurs between six and seven instead of between seven and eight. To remedy this a sharp is placed in the key signature, upon four of this scale, or upon the staff degree lettered F. This sharp shows that that staff degree no longer represents its natural pitch but that it represents a pitch higher than before. This removes the minor second between six and seven, and at the same time makes one between seven and eight, thus giving a correct major scale beginning on G.

yon - der lea, My plai - die to the an- gry airt . . Should
yon - der lea, My plai - die to the an - gry airt . . Should
p
cres.
shel - ter thee, Schould shel - ter thee! Or did mis - for-tune's
shel - ter thee, Schould shel - ter thee! Or did mis - for - tune's
p
cres.

sf
bit - ter storms A - round thee blaw, A - round thee blaw,
bit - ter storms A - round thee blaw, A - round thee blaw,
p
p
Thy shield should be my bo - som To share it a', To share it a'.
Thy shield should be my bo - som To share it a', To share it a'.
p
p

O were I in the
O were I in the
mf
wild - est waste, Sae black and bare, Sae black and bare, The
wild - est waste, Sae black and bare, Sae black and bare, The

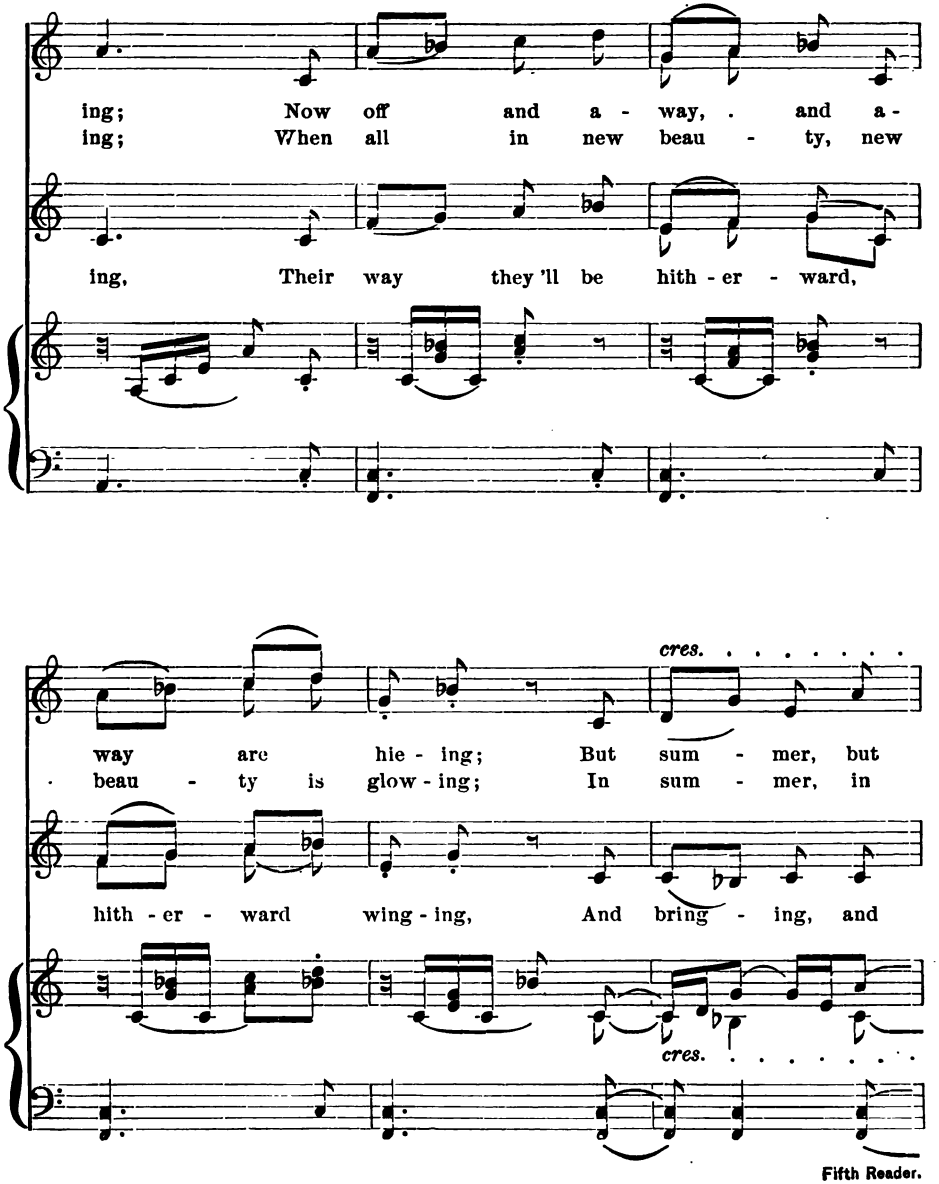
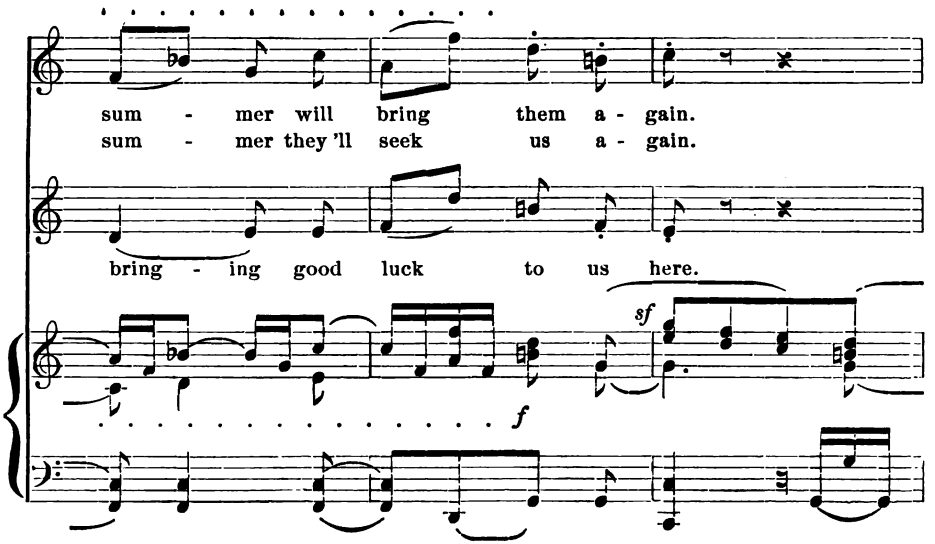

p
des - ert were a Par - a - dise . . If thou wert there, if
p
des - ert were a Par - a - dise . . If thou wert there, if
cres.
thou wert there. Or were I mon - arch of the globe With
cres.
thou wert there. Or were I mon - arch of the globe With
p
cres.

sf
p
thee to reign, With thee to reign, The bright-est jew - el
thee to reign, With thee to reign, The bright-est jew - el
p
p
in my crown Wad be my queen, Wad be my queen.
in my crown Wad be my queen, Wad be my queen.
p

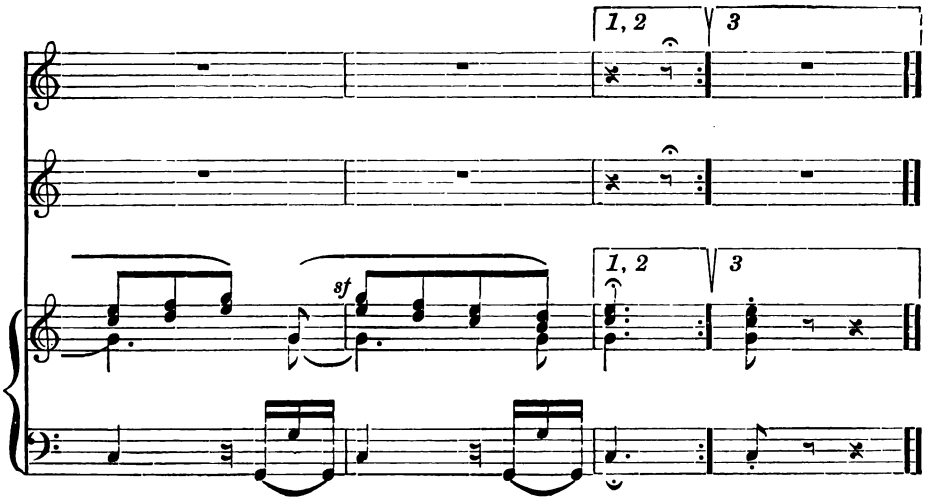
No. 19. The Swallows.

Music by ROBERT SCHUMANN.
(German composer, 1810-1856.)

Allegretto.
p
1. Two swal - lows are cir - cling a - loft . . o'er the
2. They 're gone to the land of the sun - - - ny
3. So when the sweet sum - mer a - gain . . . . is
p
fp
plain, Now high and now low they 're fly - - -
plain, Where balm - i - er winds are blow - - -
near And cheer - ly the ploughboy is sing - - -

All major scales beginning on G will therefore have the F sharped, and if the music is written on this scale the sharp will be placed as a key signature.

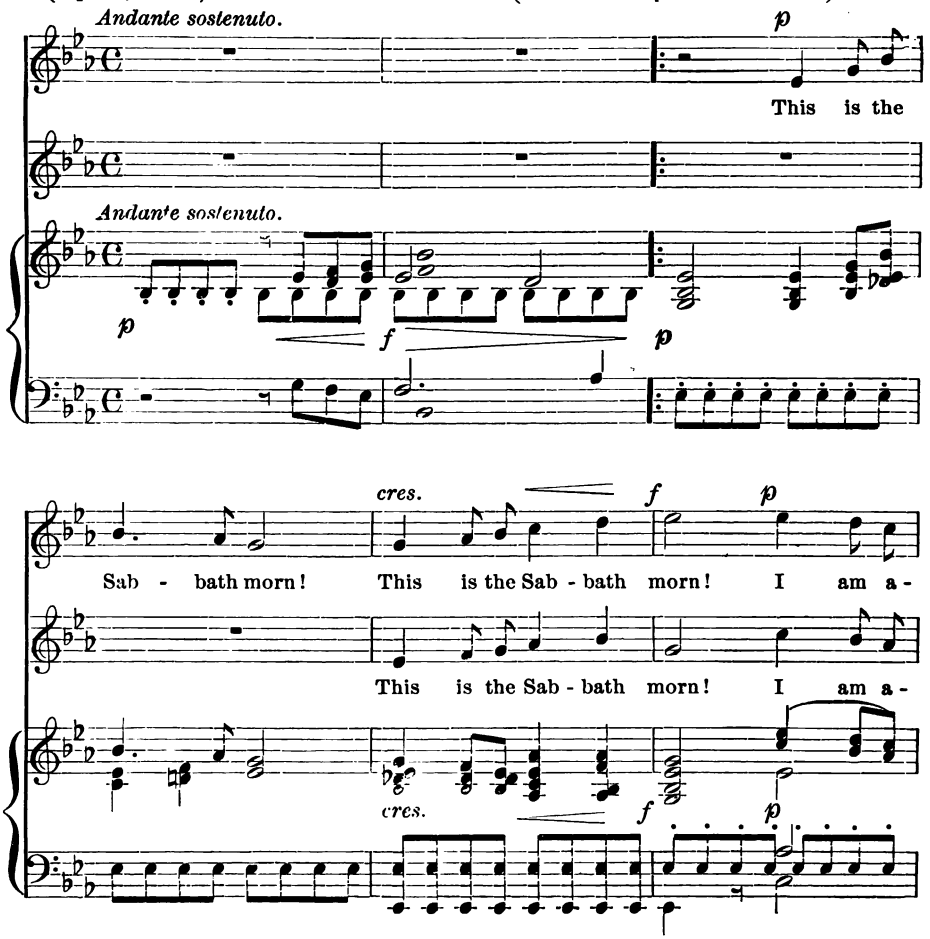
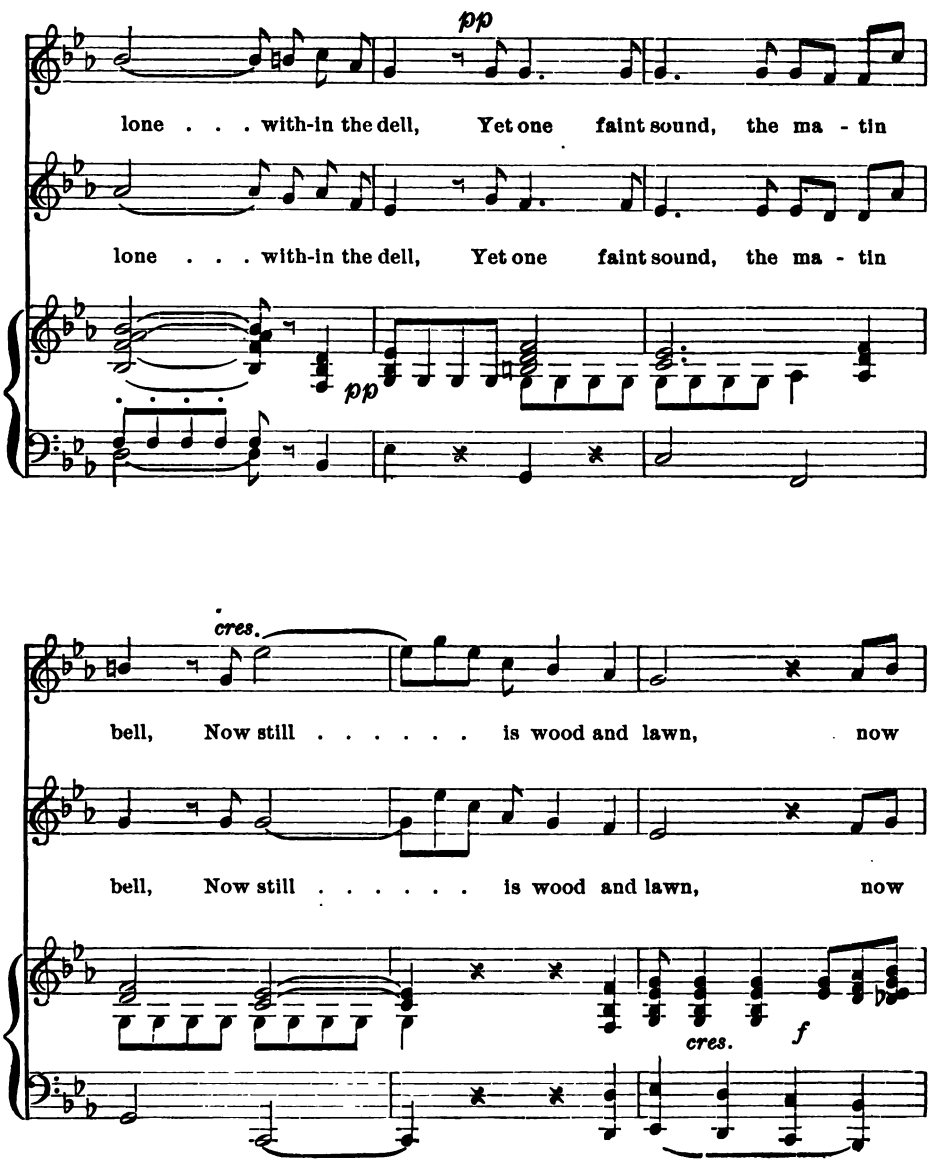
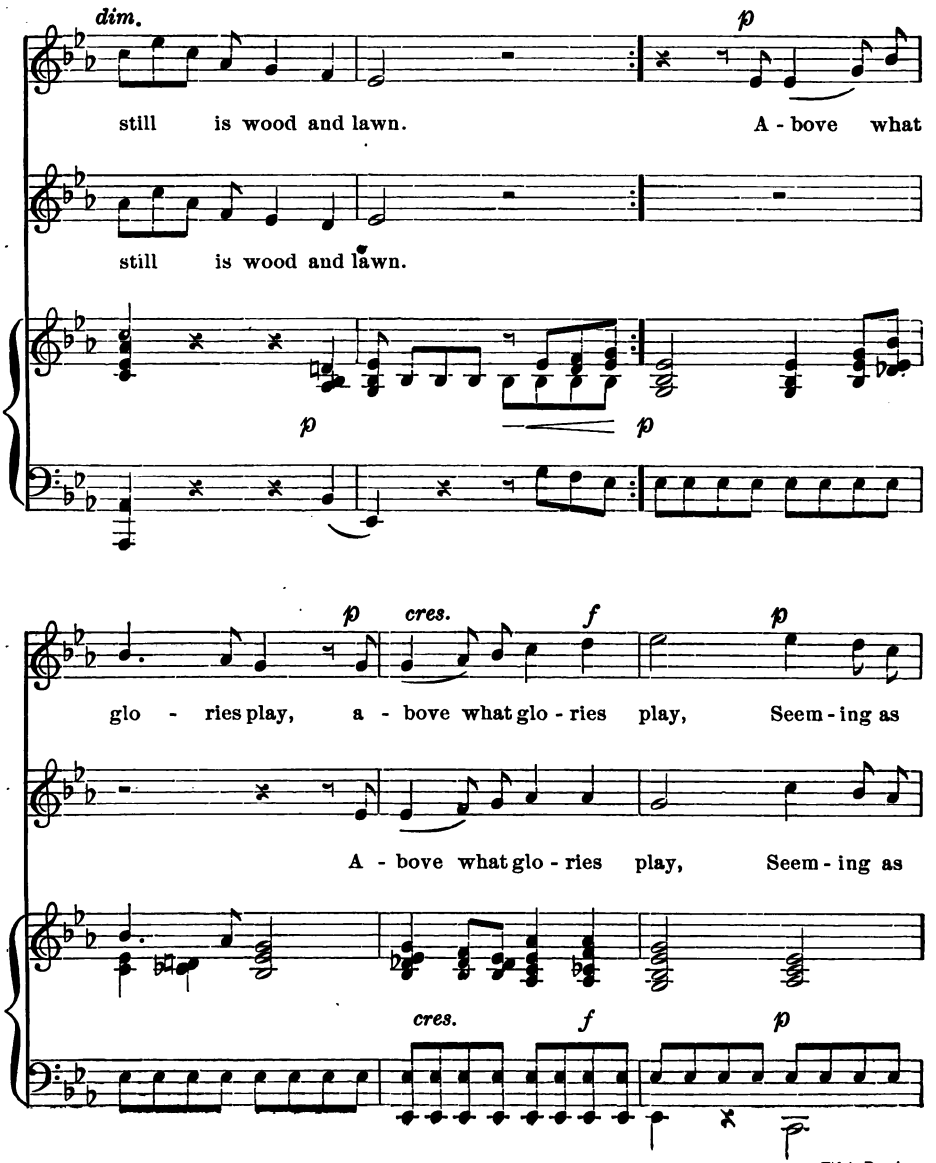
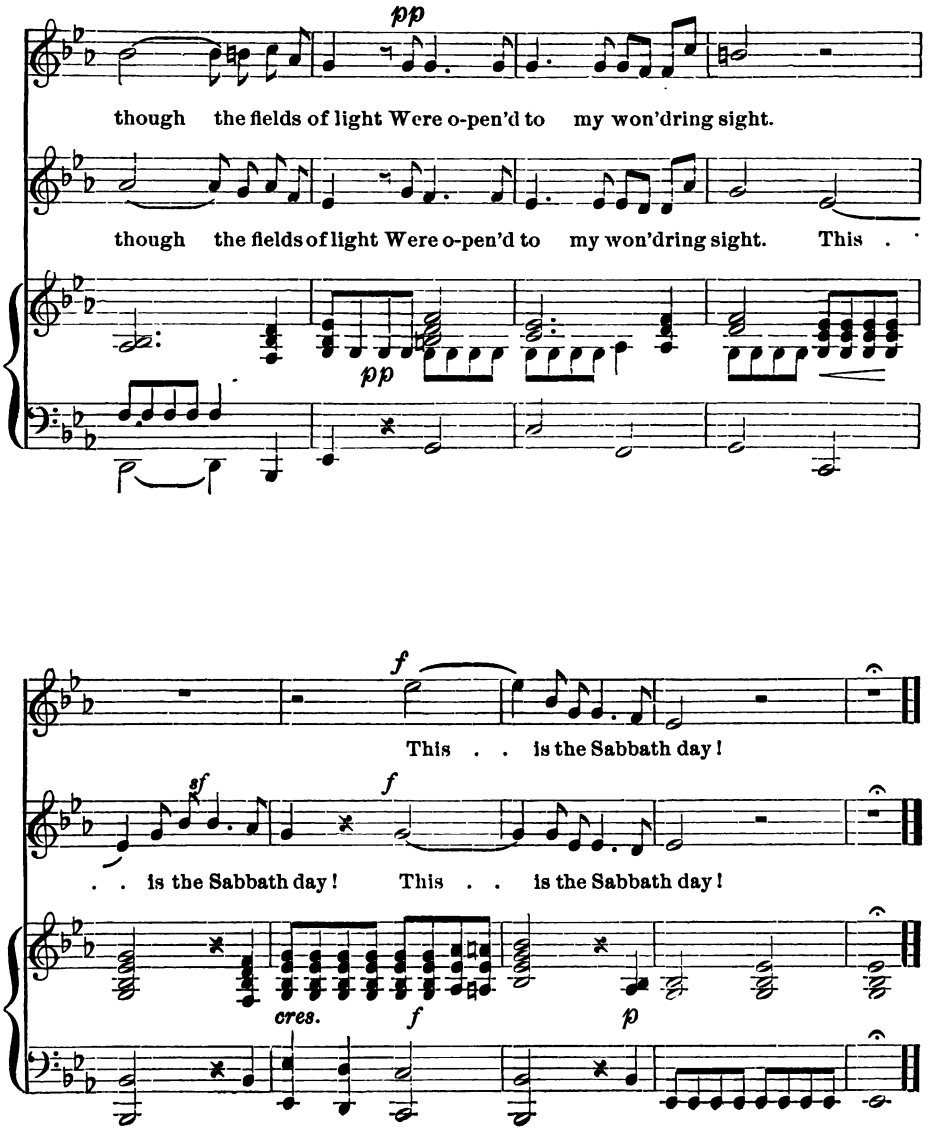
When therefore one sharp appears in the key signature we expect to find the scale beginning on G.

A careful study of scales beginning on different staff degrees will show how many and what characters must be used in the key signature.

ing; Now off and a - way, . and a -
ing; When all in new beau - ty, new
ing, Their way they 'll be hith - er - ward,
cres.
way are hie - ing; But sum - mer, but
beau - ty is glow - ing; In sum - mer, in
hith - er - ward wing - ing, And bring - ing, and
cres.

sum - mer will bring them a - gain.
sum - mer they 'll seek us a - gain.
bring - ing good luck to us here.
sf
f


1, 2
3
sf
1, 2
3

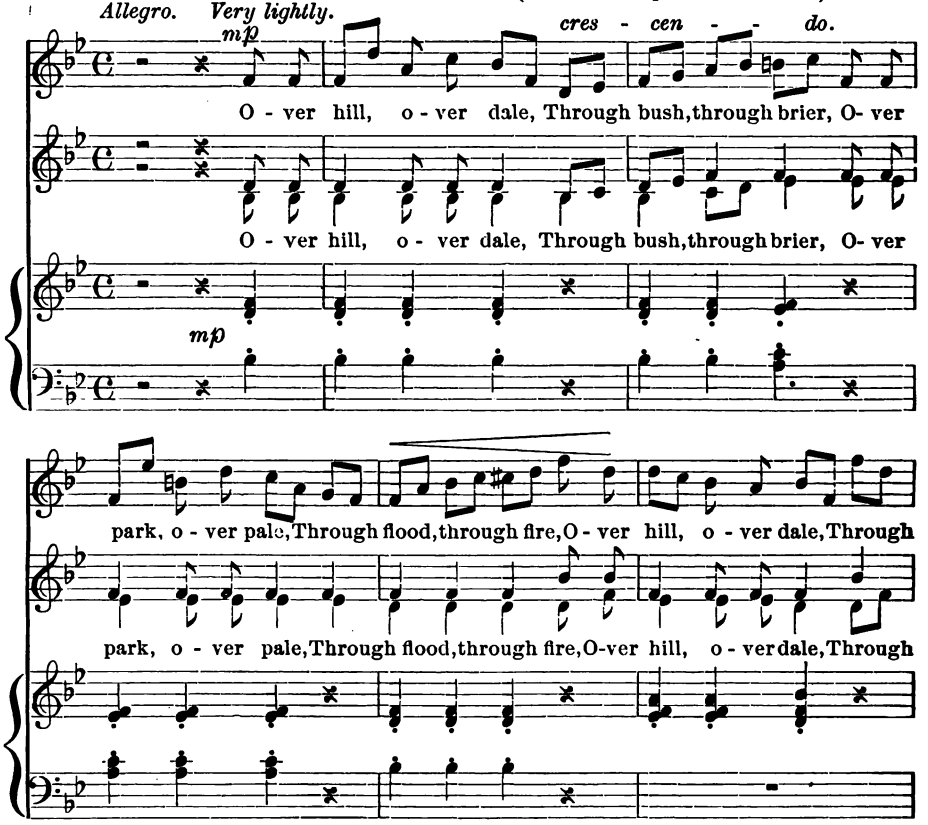
No. 20. The Sabbath Morn.

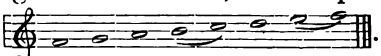
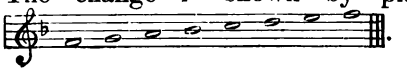
Music by F. MENDELSSOHN-BARTHOLDY.
(German composer, 1810–1857.)

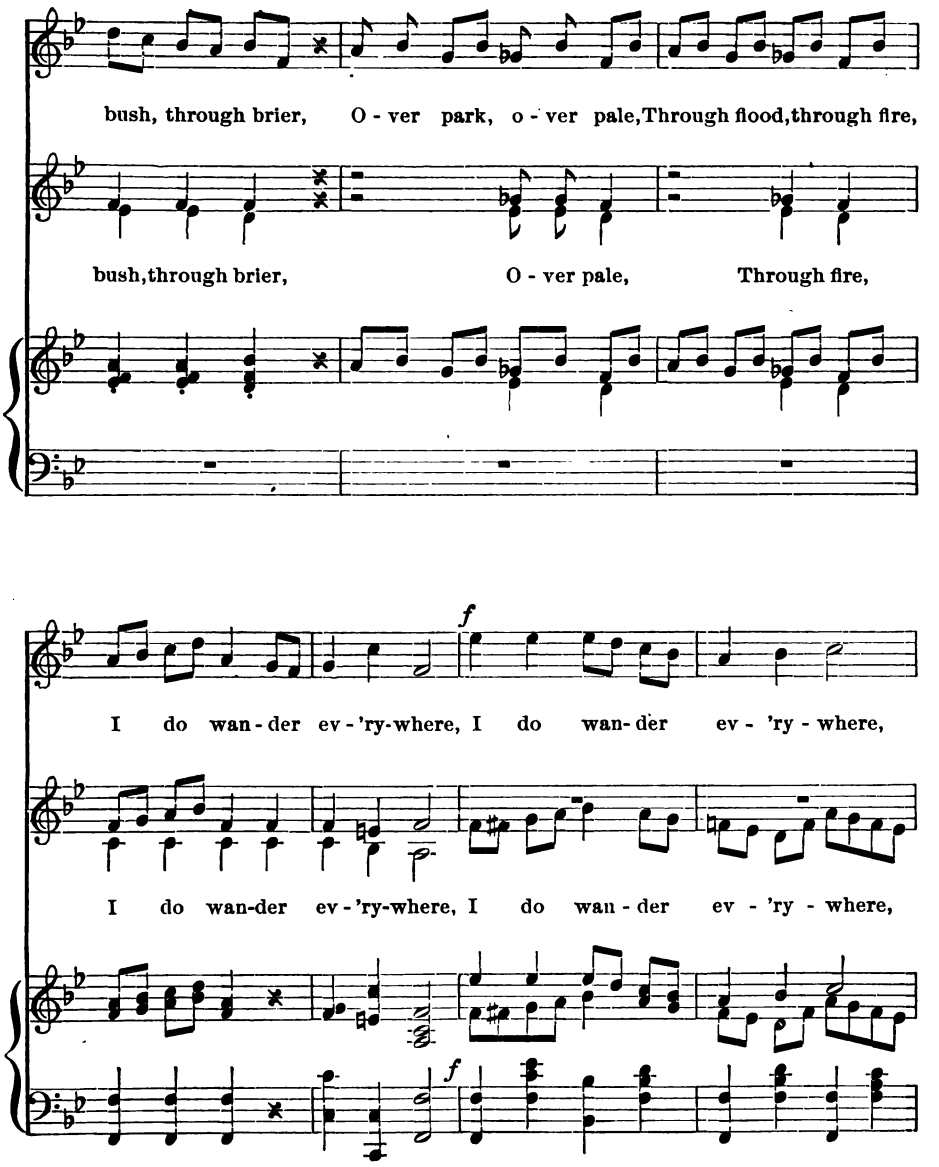
(Op. 77, No. 1.)

It sometimes occurs that in order to bring the minor seconds in the right places the staff degrees must be made to represent a lower than their natural pitch. This gives rise to the use of flats in the key signatures.

pp
lone . . . with-in the dell, Yet one faint sound, the ma - tin
lone . . . with-in the dell, Yet one faint sound, the ma - tin
pp
cres.
bell, Now still . . . . . is wood and lawn, now
bell, Now still . . . . . is wood and lawn, now
cres.
f

dim.
p
still is wood and lawn. A - bove what
still is wood and lawn.
p p
p cres. f p
glo - ries play, a - bove what glo - ries play, Seem - ing as
A - bove what glo - ries play, Seem - ing as
cres. f p

pp
though the fields of light Were o-pen'd to my won'dring sight.
though the fields of light Were o-pen'd to my won'dring sight. This . .
pp
f
This . . is the Sabbath day!
sf
f
. . is the Sabbath day! This . . is the Sabbath day!
cres.
f
p

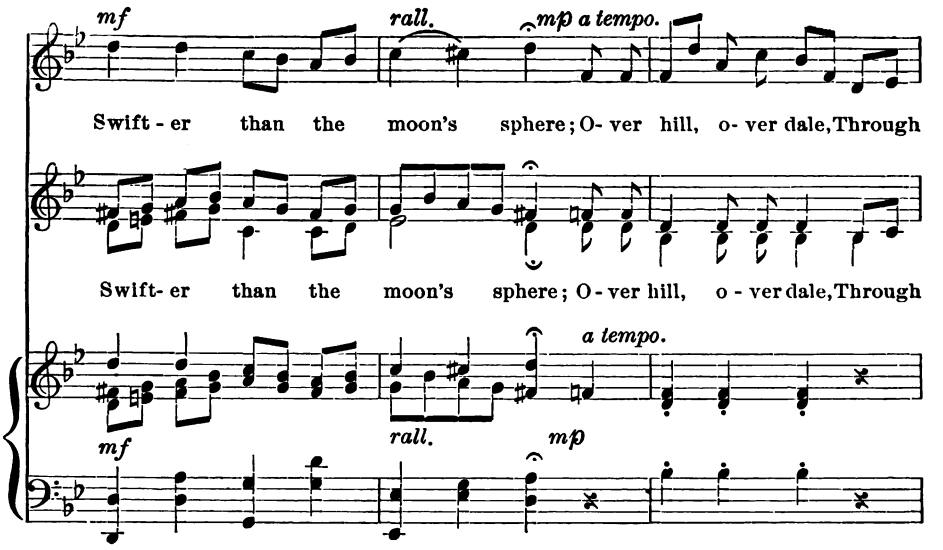
No. 21. Over Hill, Over Dale.*

MIDSUMMER NIGHT'S DREAM. Act II. Sc. I.

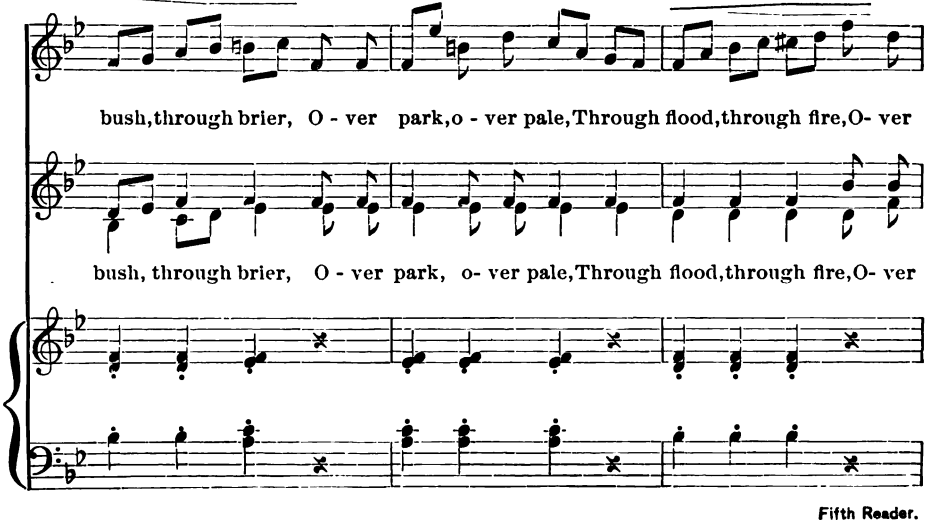
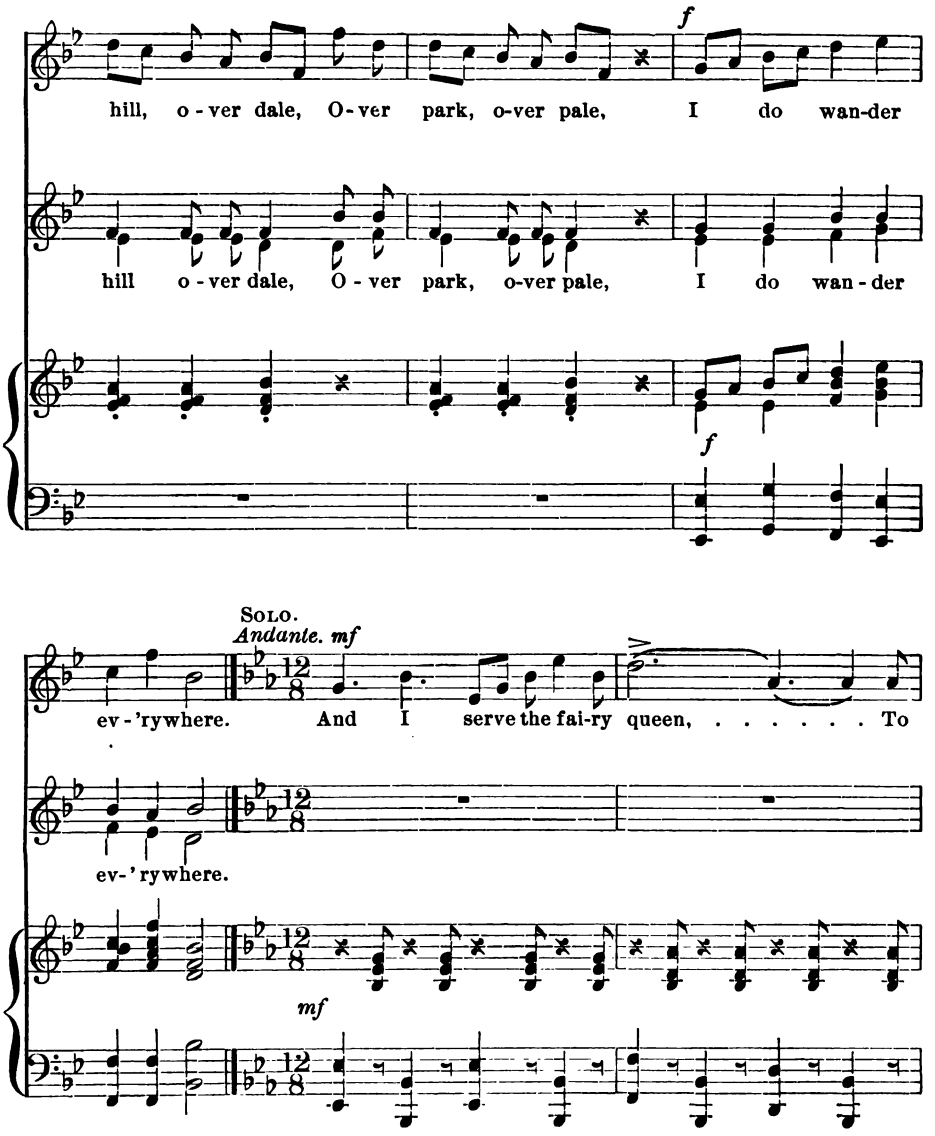
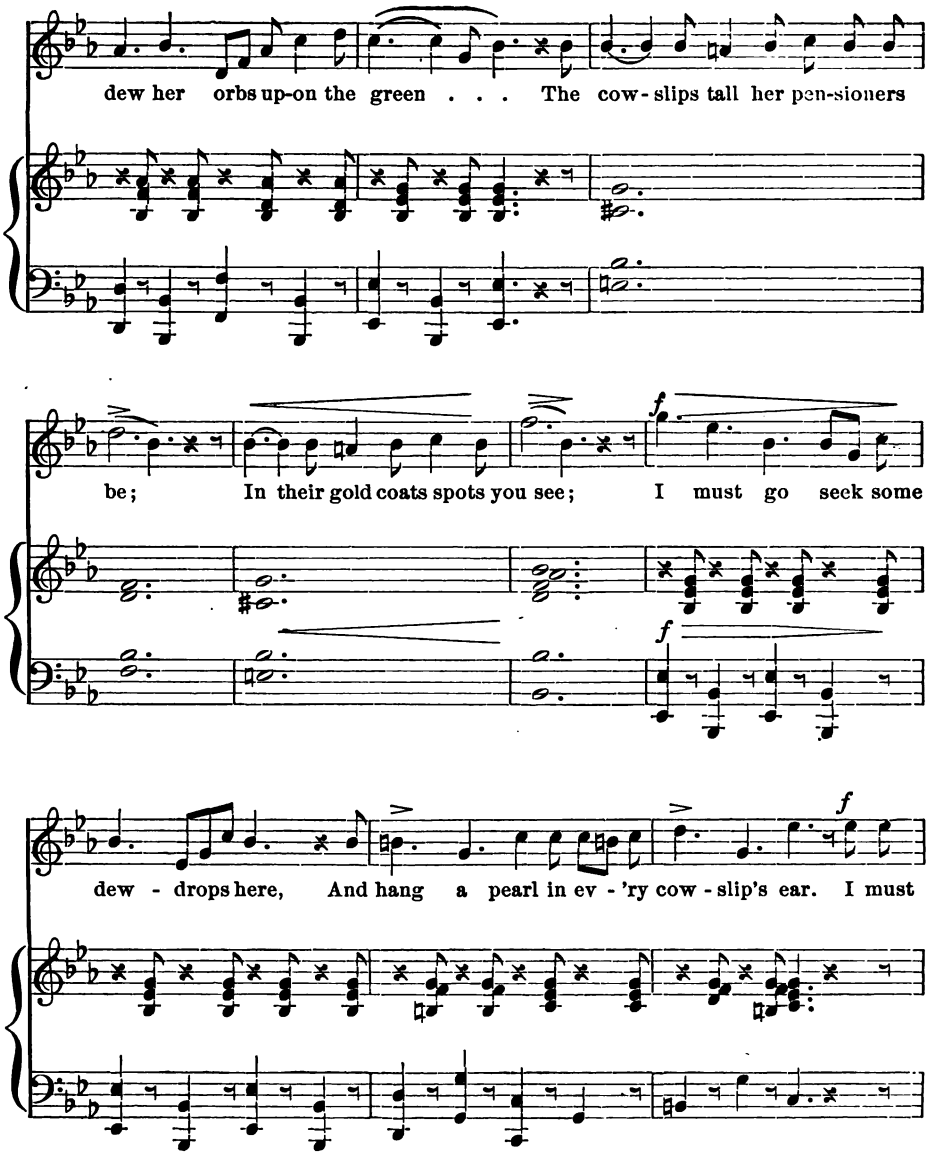
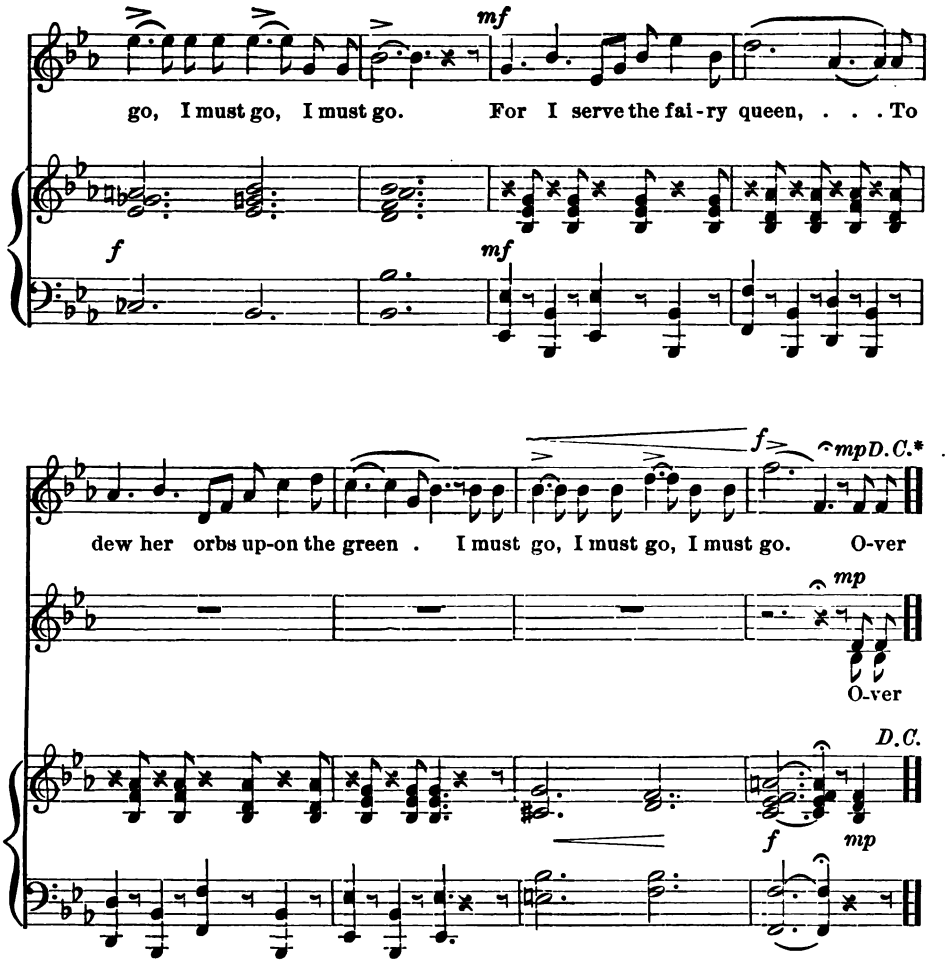
Music by F. MENDELSSOHN-BARTHOLDY. (German composer 1810–1857.)

Allegro. Very lightly.
mp
cres - cen - - do.
O - ver hill, o - ver dale, Through bush, through brier, O- ver
O - ver hill, o - ver dale, Through bush, through brier, O- ver
mp
park, o - ver pale, Through flood, through fire, O - ver hill, o - ver dale, Through
park, o - ver pale, Through flood, through fire, O-ver hill, o - ver dale, Through

If we begin the scale on F, second space, we find that the minor seconds come thus:  . The first one is between four and five, instead of being between three and four. By making the third line of the staff represent a lower pitch we bring the minor second between three and four, and at the same time produce a major second between five and six. This restores the proper succession of tones for the major scale. The change is shown by placing a flat on the third line, thus:  .

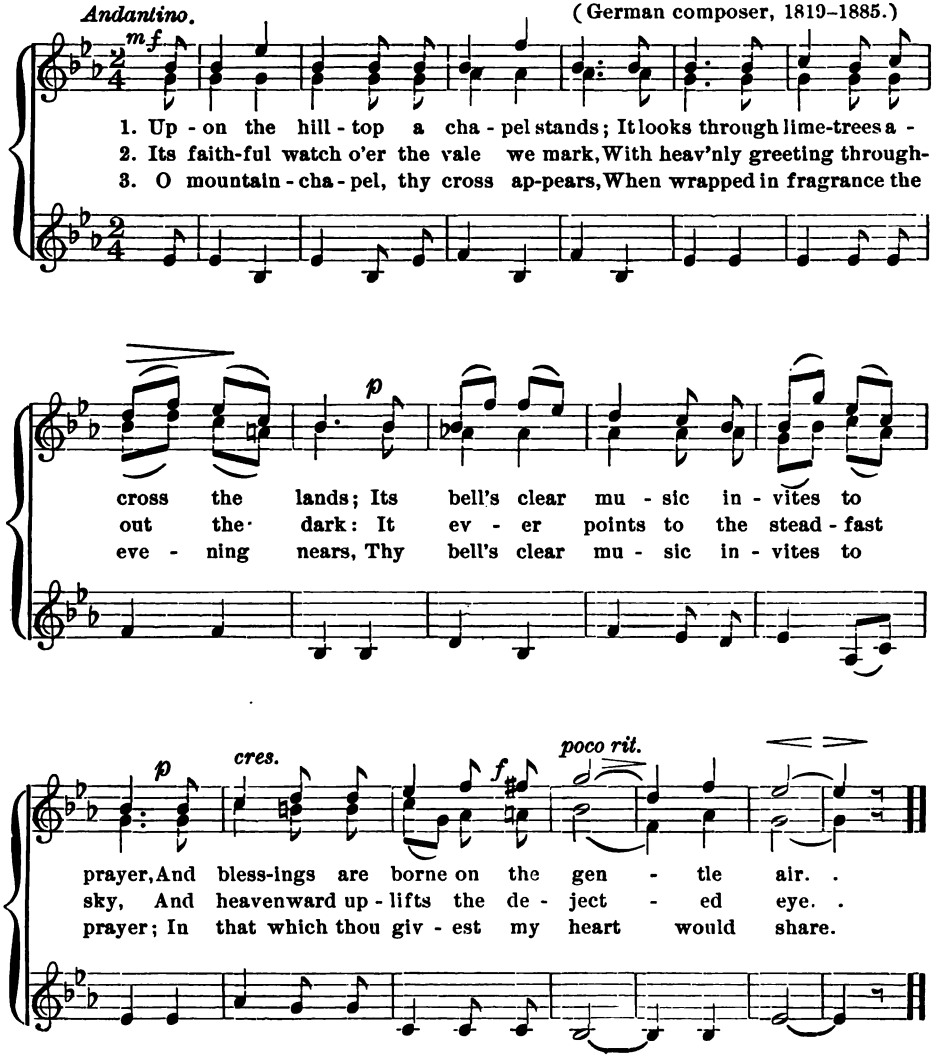
*Ch. Ser. G. Pages 17, 19.

bush, through brier, O - ver park, o - ver pale, Through flood, through fire,
bush, through brier, O - ver pale, Through fire,
I do wan - der ev - 'ry-where, I do wan - der ev - 'ry - where,
I do wan-der ev - 'ry-where, I do wan - der ev - 'ry - where,
f
f


mf
rall.
mp a tempo.
Swift - er than the moon's sphere; O- ver hill, o- ver dale, Through
Swift- er than the moon's sphere; O - ver hill, o - ver dale, Through
a tempo.
rall.
mp
mf

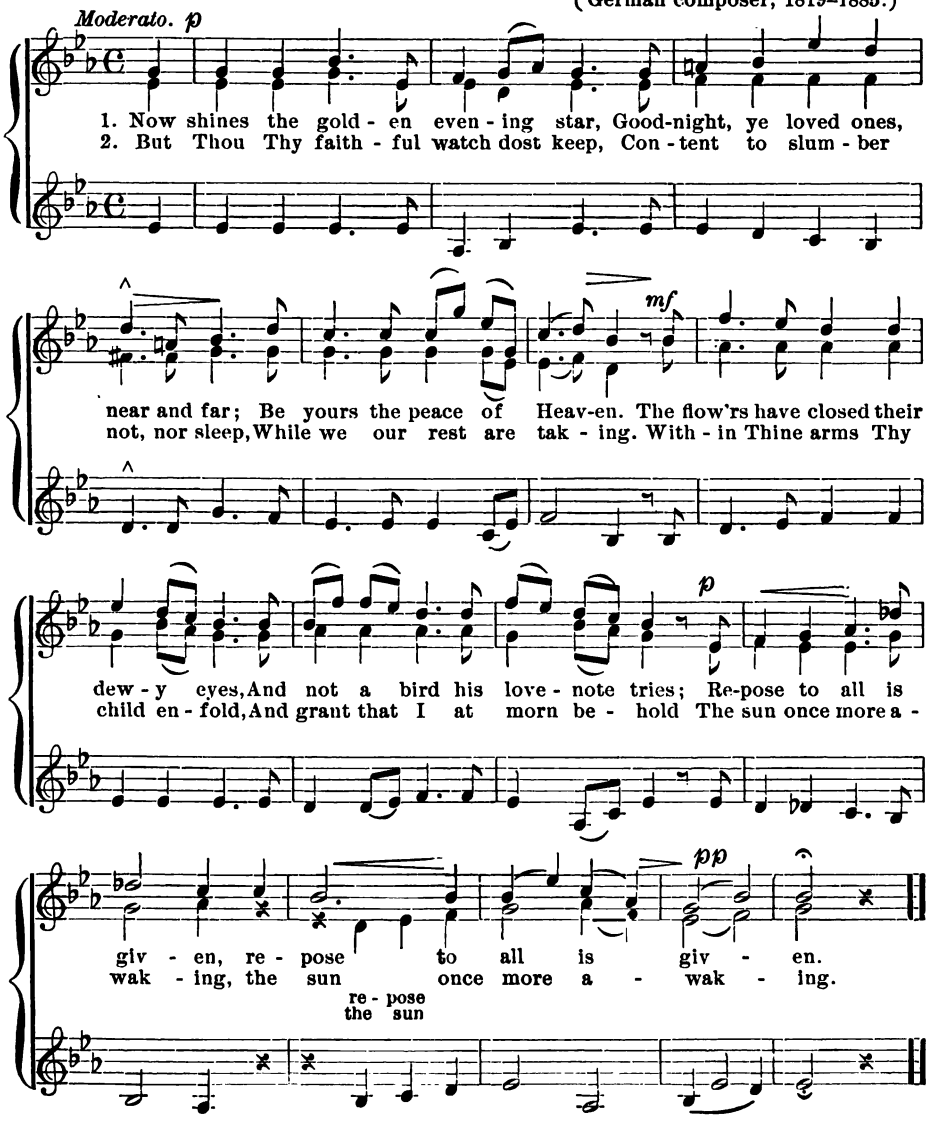
Ch. Ser. G. Page 8.


bush, through brier, O - ver park, o - ver pale, Through flood, through fire, O- ver
bush, through brier, O - ver park, o- ver pale, Through flood, through fire, O- ver

hill, o - ver dale, O - ver park, o-ver pale, I do wan-der
hill o - ver dale, O - ver park, o-ver pale, I do wan - der
f
f
Solo.
Andante. mf
ev - 'rywhere. And I serve the fai-ry queen, ... To
ev- ' rywhere.
mf

dew her orbs up-on the green . . . The cow-slips tall her pen-sioners
be; In their gold coats spots you see; I must go seek some
dew - drops here, And hang a pearl in ev - 'ry cow-slip's ear. I must
f
f
f

It must be remembered that all major scales contain two minor seconds, and that these occur between three and four (mi fa) and seven and eight (si do). We should also remember that the staff degrees represent pitches which can only be varied by accidentals or by the key signature. **D. C.*, *Da Capo*, from the beginning.

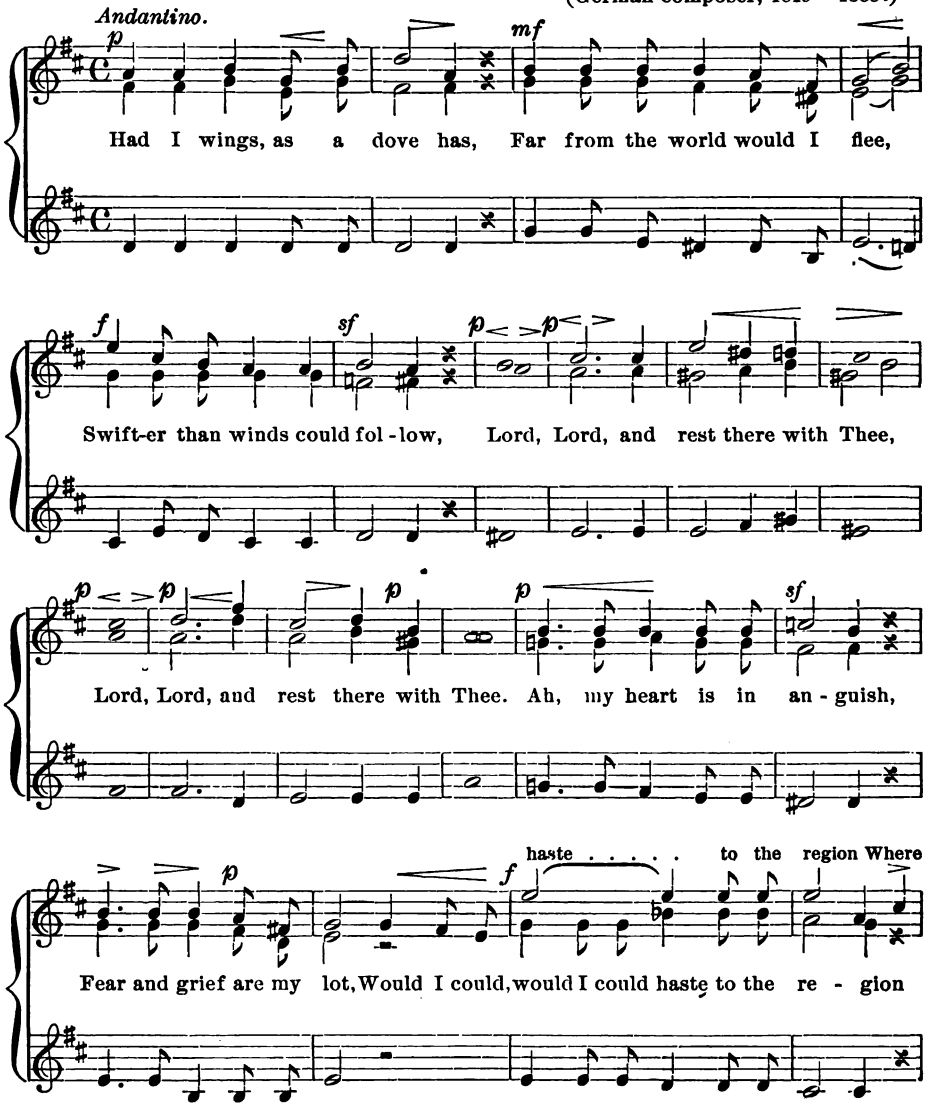
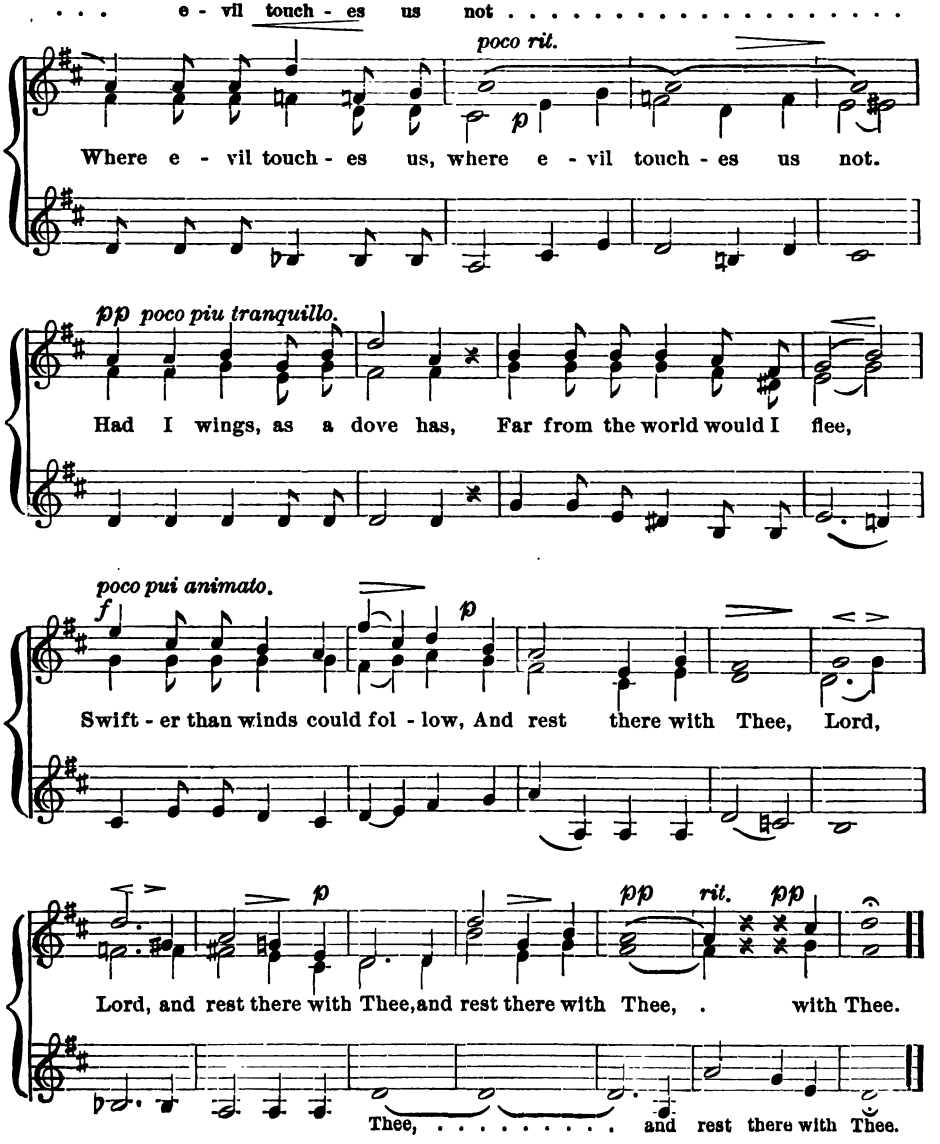
No. 22. The Mountain Chapel.

Music by FRANZ ABT.
(German composer, 1819–1885.)

Andantino.
mf
1. Up - on the hill - top a cha - pel stands; It looks through lime-trees a -
2. Its faith-ful watch o'er the vale we mark, With heav'nly greeting through-
3. O mountain - cha - pel, thy cross ap-pears, When wrapped in fragrance the
p
cross the lands; Its bell's clear mu - sic in - vites to
out the dark: It ev - er points to the stead - fast
eve - ning nears, Thy bell's clear mu - sic in - vites to
p
cres.
f
poco rit.
prayer, And bless-ings are borne on the gen - tle air.
sky, And heavenward up - lifts the de - ject - ed eye.
prayer; In that which thou giv - est my heart would share.

No. 23. Evening.

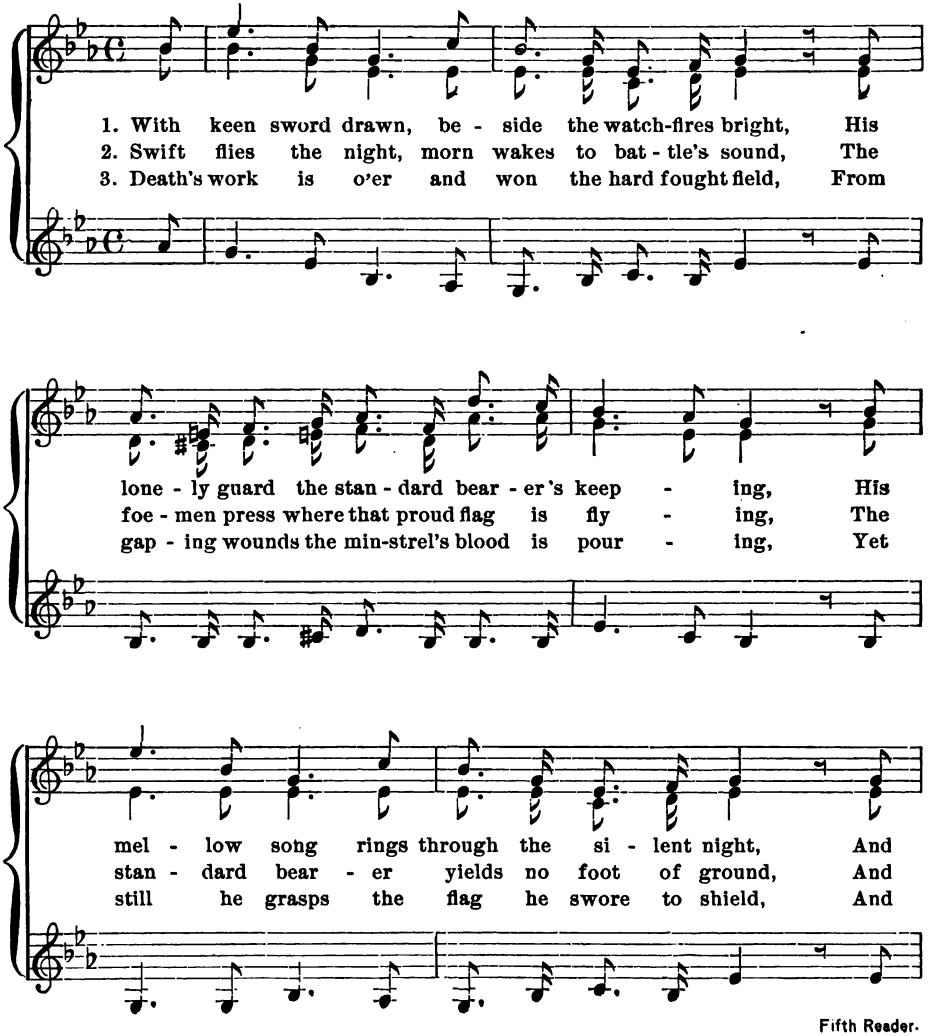
Music by FRANZ ABT.
(German composer, 1819–1885.)

Moderato. p
1. Now shines the gold - en even - ing star, Good-night, ye loved ones,
2. But Thou Thy faith - ful watch dost keep, Con - tent to slum - ber
mf
near and far; Be yours the peace of Heav-en. The flow'rs have closed their
not, nor sleep, While we our rest are tak - ing. With - in Thine arms Thy
p
dew - y eyes, And not a bird his love - note tries; Re-pose to all is
child en - fold, And grant that I at morn be - hold The sun once more a -
pp
giv - en, re - pose to all is giv - en.
wak - ing, the sun once more a - wak - ing.
re - pose
the sun

No. 24. Had I Wings as a Dove.

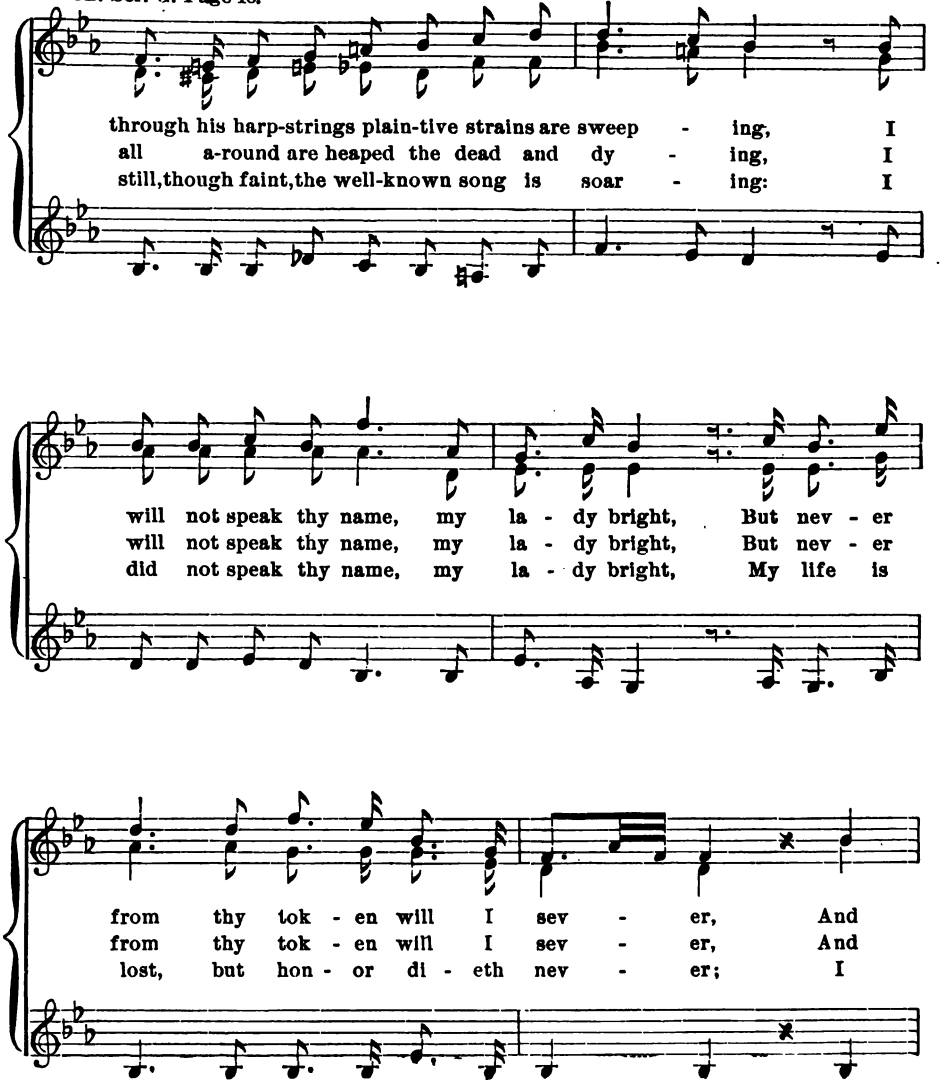
Music by FRANZ ABT.
(German composer, 1819 – 1885.)

Andantino.
p
mf
Had I wings, as a dove has, Far from the world would I flee,
f
sf
p
Swift-er than winds could fol - low, Lord, Lord, and rest there with Thee,
p
Lord, Lord, and rest there with Thee. Ah, my heart is in an - guish,
sf
haste . . . . . to the region Where
f
Fear and grief are my lot, Would I could, would I could haste to the re - gion

. . . . e - vil touch - es us not . . . . . .
poco rit.
p
Where e - vil touch - es us, where e - vil touch - es us not.
pp poco piu tranquillo.
Had I wings, as a dove has, Far from the world would I flee,
poco pui animato.
f
p
Swift - er than winds could fol - low, And rest there with Thee, Lord,
p
pp rit. pp
Lord, and rest there with Thee, and rest there with Thee, . with Thee.
Thee, ... and rest there with Thee.

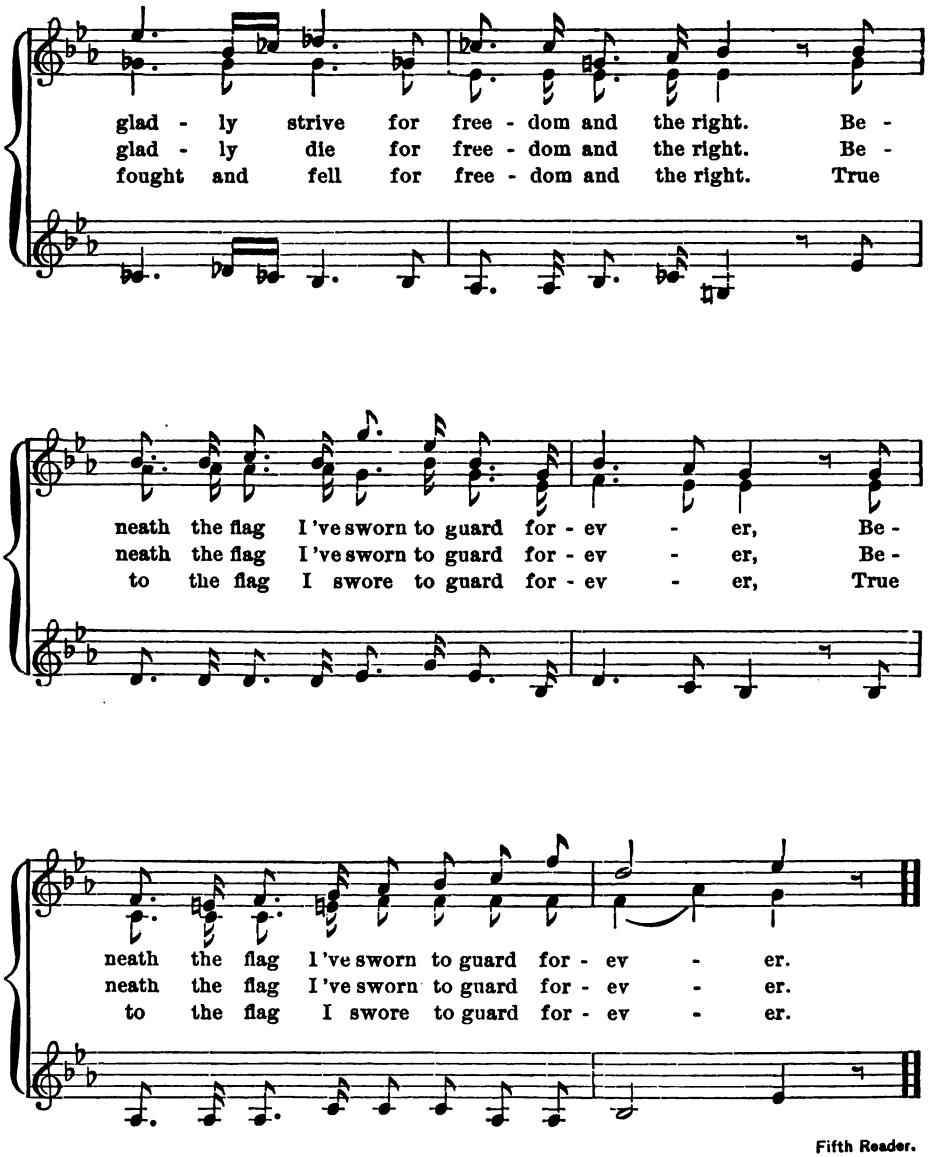
No. 25. The Standard Bearer.

Music by LINDPAINTER.
(German composer, 1791–1856.)

Ch. Ser. G. Page 12 and 13.

1. With keen sword drawn, be - side the watch-fires bright, His
2. Swift flies the night, morn wakes to bat - tle's sound, The
3. Death's work is o'er and won the hard fought field, From
lone - ly guard the stan - dard bear - er's keep - ing, His
foe - men press where that proud flag is fly - ing, The
gap - ing wounds the min-strel's blood is pour - ing, Yet
mel - low song rings through the si - lent night, And
stan - dard bear - er yields no foot of ground, And
still he grasps the flag he swore to shield, And

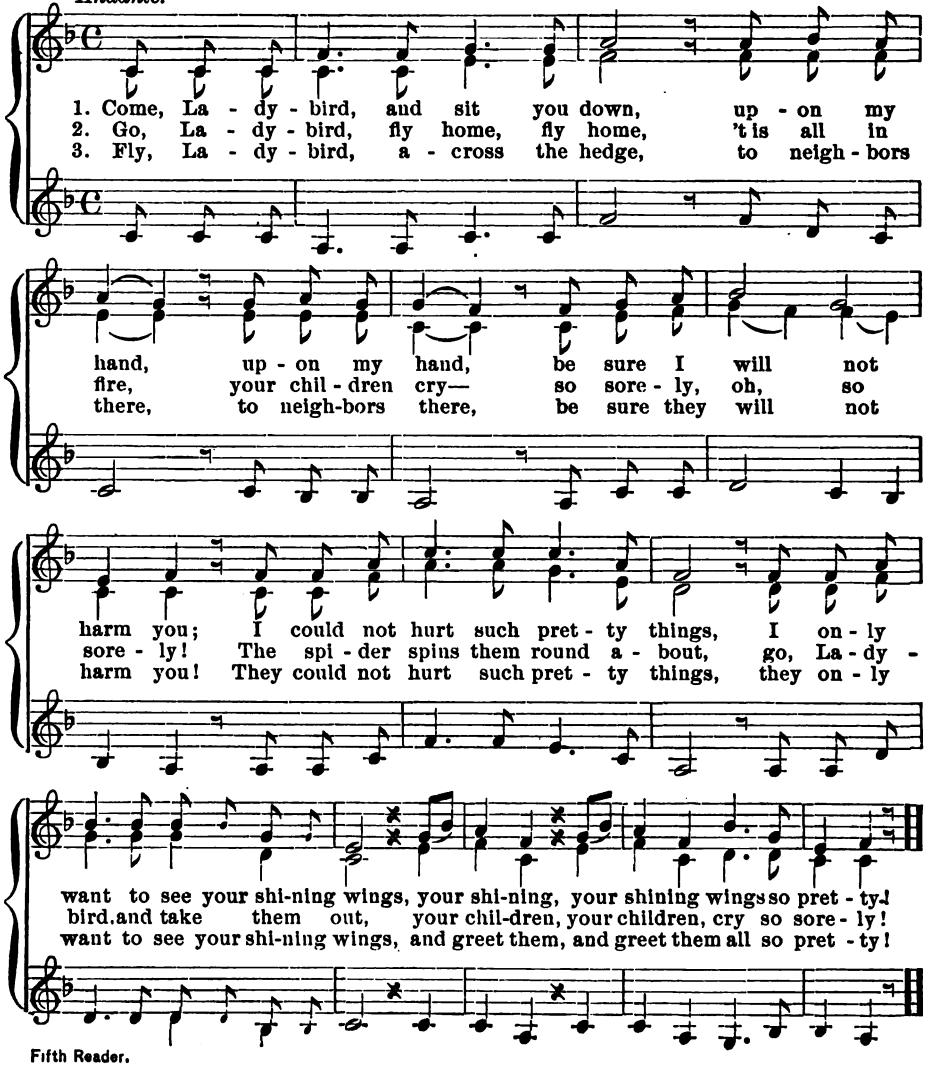
Ch. Ser. G. Page 18.


through his harp-strings plain-tive strains are sweep - ing, I
all a-round are heaped the dead and dy - ing, I
still, though faint, the well-known song is soar - ing: I
will not speak thy name, my la - dy bright, But nev - er
will not speak thy name, my la - dy bright, But nev - er
did not speak thy name, my la - dy bright, My life is
from thy tok - en will I sev - er, And
from thy tok - en will I sev - er, And
lost, but hon - or di - eth nev - er; I


glad - ly strive for free - dom and the right. Be -
glad - ly die for free - dom and the right. Be -
fought and fell for free - dom and the right. True
neath the flag I've sworn to guard for - ev - er, Be -
neath the flag I've sworn to guard for - ev - er, Be -
to the flag I swore to guard for - ev - er, True
neath the flag I've sworn to guard for - ev - er.
neath the flag I've sworn to guard for - ev - er.
to the flag I swore to guard for - ev - er.

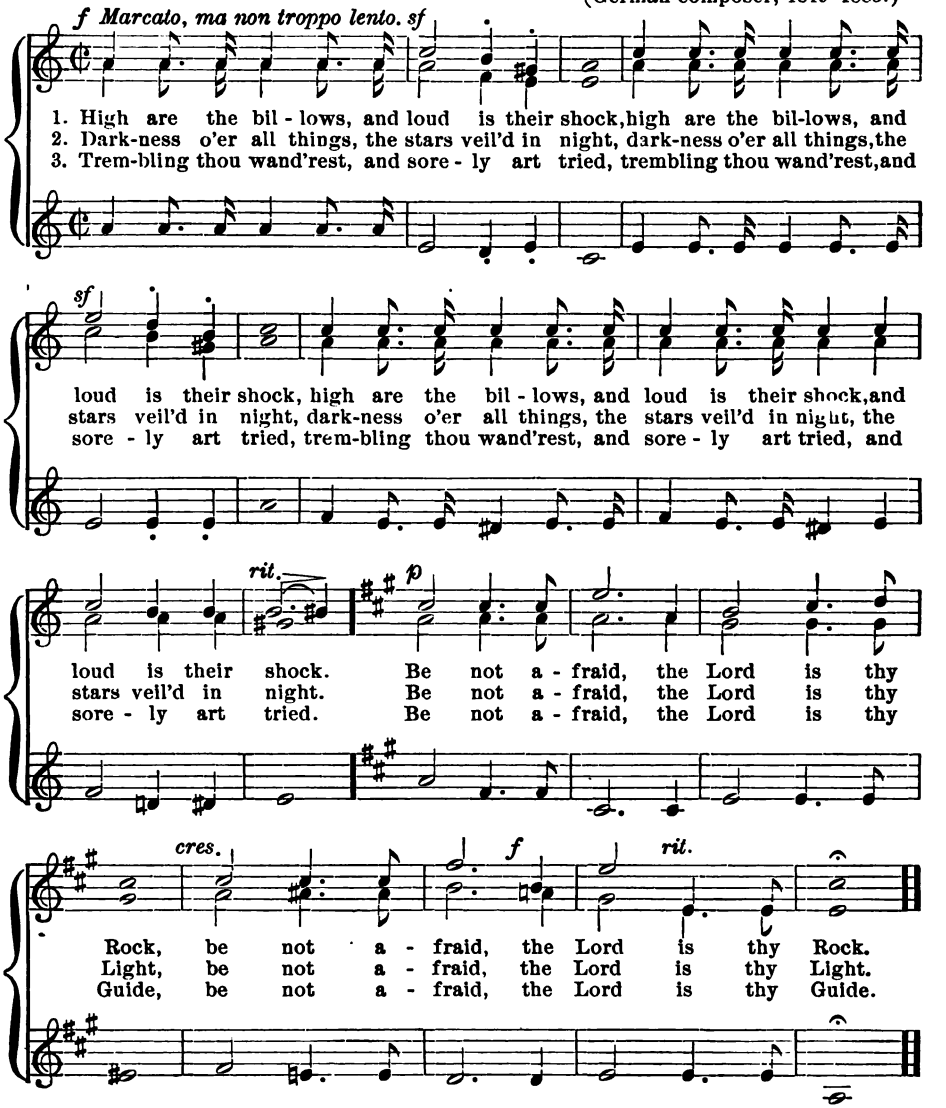
No. 26. Ladybird.

German melody. Arr.

Andante.

1. Come, La - dy - bird, and sit you down, up - on my
2. Go, La - dy - bird, fly home, fly home, 't is all in
3. Fly, La - dy - bird, a - cross the hedge, to neigh - bors
hand, up - on my hand, be sure I will not
fire, your chil - dren cry— so sore - ly, oh, so
there, to neigh-bors there, be sure they will not
harm you; I could not hurt such pret - ty things, I on - ly
sore - ly! The spi - der spins them round a - bout, go, La - dy -
harm you! They could not hurt such pret - ty things, they on - ly
want to see your shi-ning wings, your shi-ning, your shining wings so pret - ty!
bird, and take them out, your chil-dren, your children, cry so sore - ly!
want to see your shi-ning wings, and greet them, and greet them all so pret - ty!

No. 27. High are the Billows.

Music by FRANZ ABT.
(German composer, 1819–1885.)


f Marcato, ma non troppo lento. sf
1. High are the bil - lows, and loud is their shock, high are the bil-lows, and
2. Dark-ness o'er all things, the stars veil'd in night, dark-ness o'er all things, the
3. Trem-bling thou wand'rest, and sore - ly art tried, trembling thou wand'rest, and
sf
loud is their shock, high are the bil - lows, and loud is their shock, and
stars veil'd in night, dark-ness o'er all things, the stars veil'd in night, the
sore - ly art tried, trem-bling thou wand'rest, and sore - ly art tried, and
rit.
p
loud is their shock. Be not a - fraid, the Lord is thy
stars veil'd in night. Be not a - fraid, the Lord is thy
sore - ly art tried. Be not a - fraid, the Lord is thy
cres.
f
rit.
Rock, be not a - fraid, the Lord is thy Rock.
Light, be not a - fraid, the Lord is thy Light.
Guide, be not a - fraid, the Lord is thy Guide.

No. 28. Sabbath Stillness.

Ch. Ser. G. Page 18.

Music by FRANZ ABT.
(German composer, 1819–1885.)

Tranquillo.

p

1. Throughout the land what still - ness reigns, To Sab - bath thoughts in-
2. From town and vil - lage bells come sweet, Their sum - mons clear - ly
3. Up - on thy face a smile we find, While thou thy gifts art

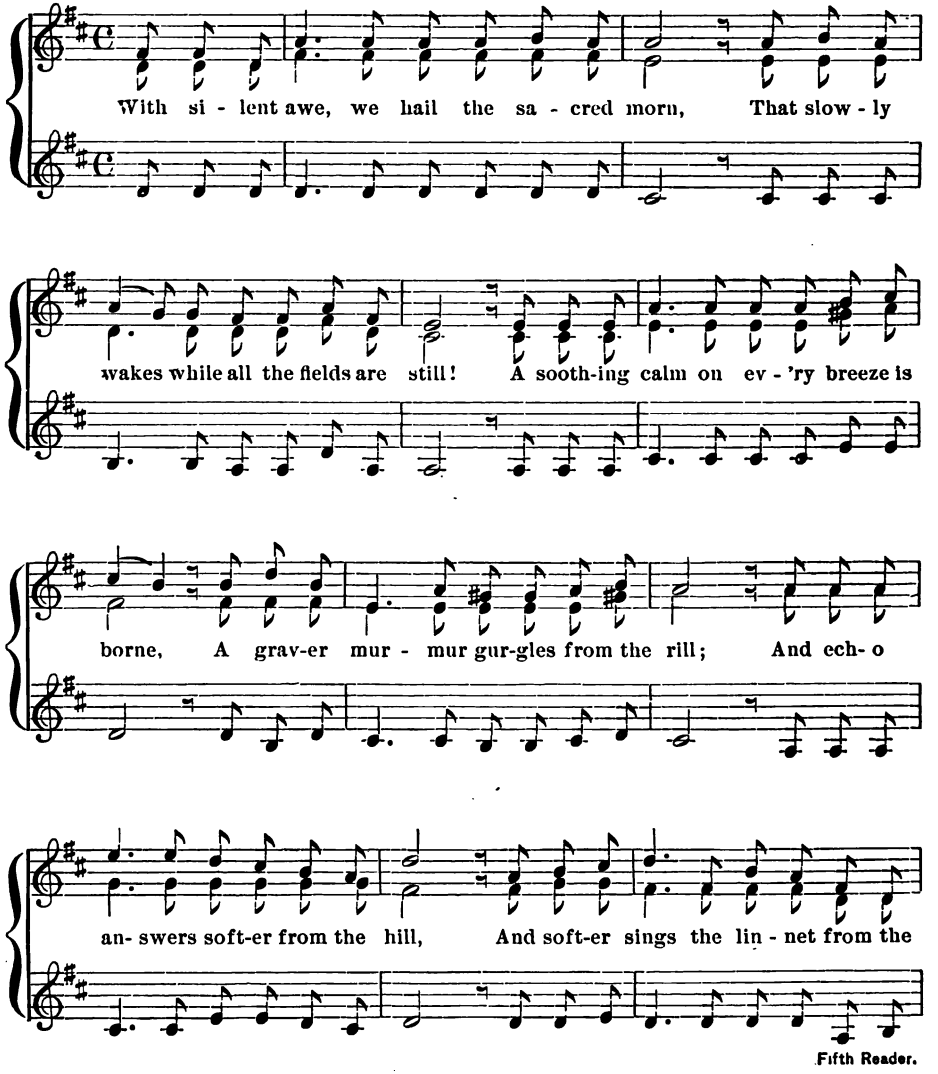
vi - - ting, Deep si - lence ev - 'ry leaf main - tains, As
ring - ing, O sa - cred Sab - bath, thee we greet, That
giv - ing; Thy words are "Peace to all man - kind, Praise

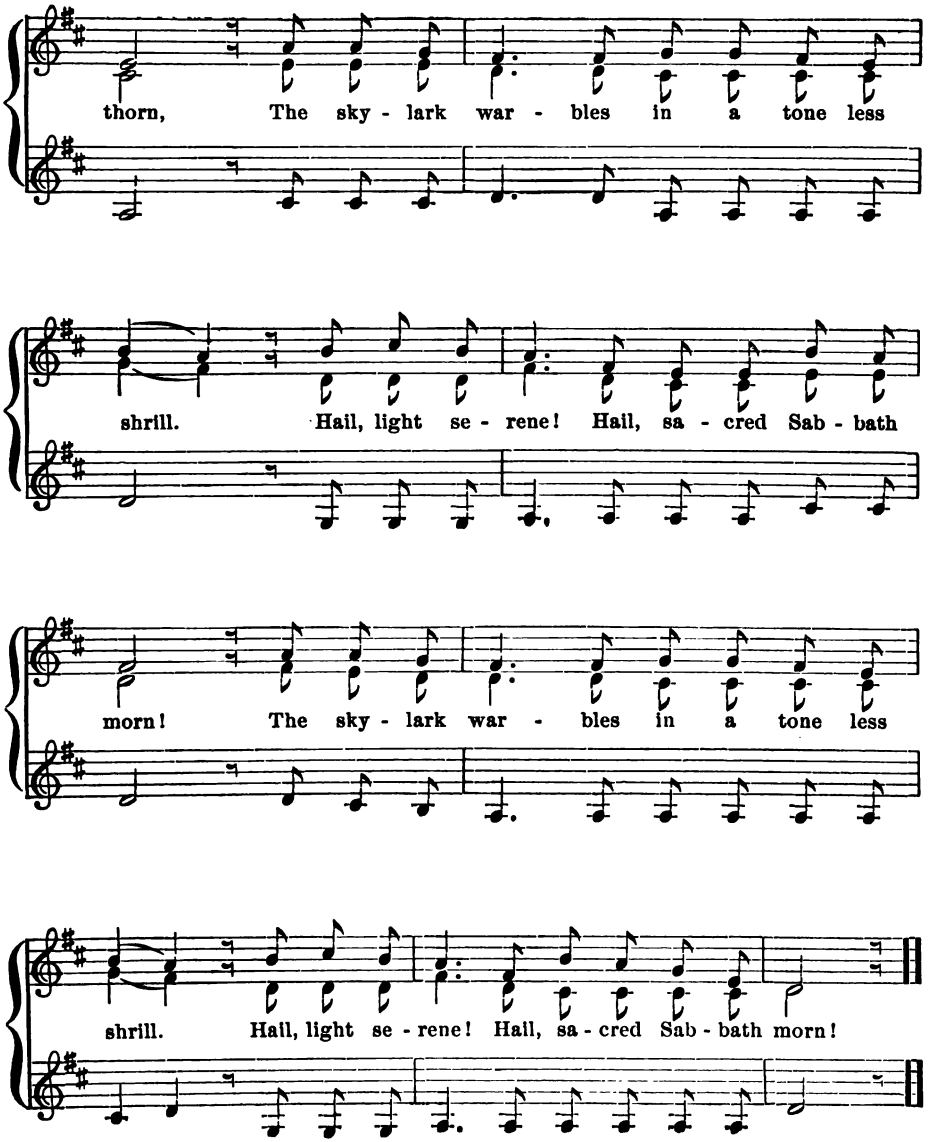
ril.

if in prayer u - ni - ting, as if in prayer u - ni - ting.
heart - felt joy art bring-ing, that heart - felt joy art bring - ing.
God, the ev - er - liv - ing, praise God, the ev - er - liv - ing."

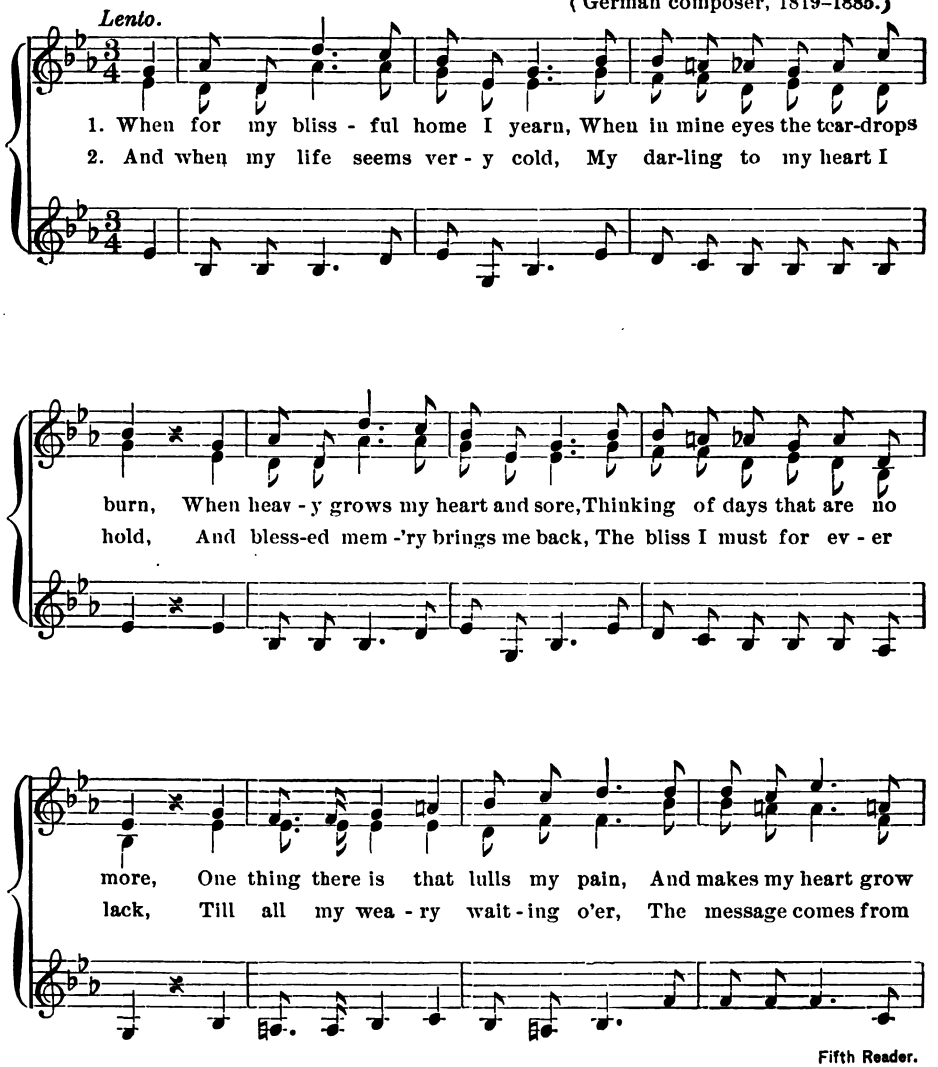
No. 29. The Sabbath Morning.

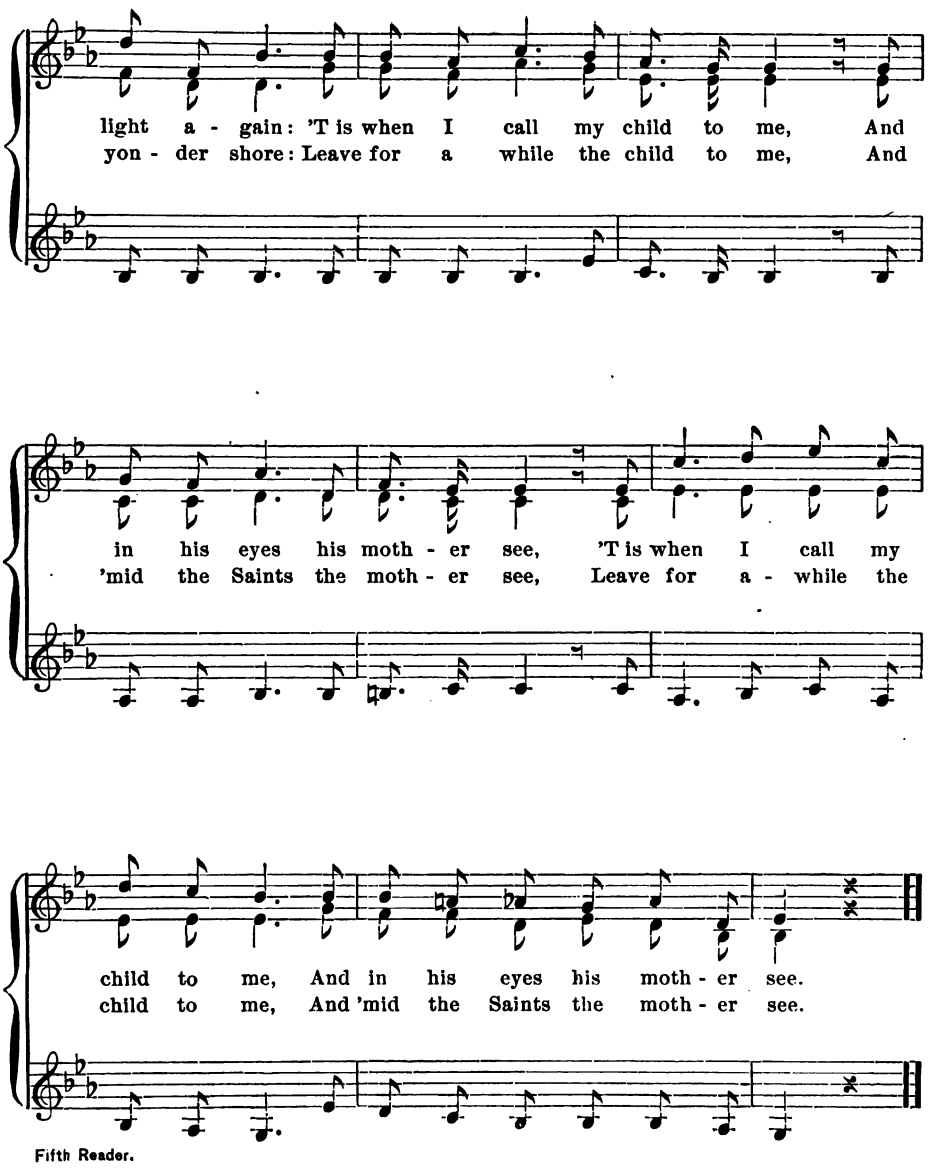
Words by Dr. JOHN LEYDEN.
(Scotland, 1775–1811.)

French Melody. (Arr.)

With si - lent awe, we hail the sa - cred morn, That slow - ly
wakes while all the fields are still! A sooth-ing calm on ev - 'ry breeze is
borne, A grav-er mur - mur gur-gles from the rill; And ech- o
an- swers soft-er from the hill, And soft-er sings the lin - net from the


thorn, The sky - lark war - bles in a tone less
shrill. Hail, light se - rene! Hail, sa - cred Sab - bath
morn! The sky - lark war - bles in a tone less
shrill. Hail, light se - rene! Hail, sa - cred Sab - bath morn!

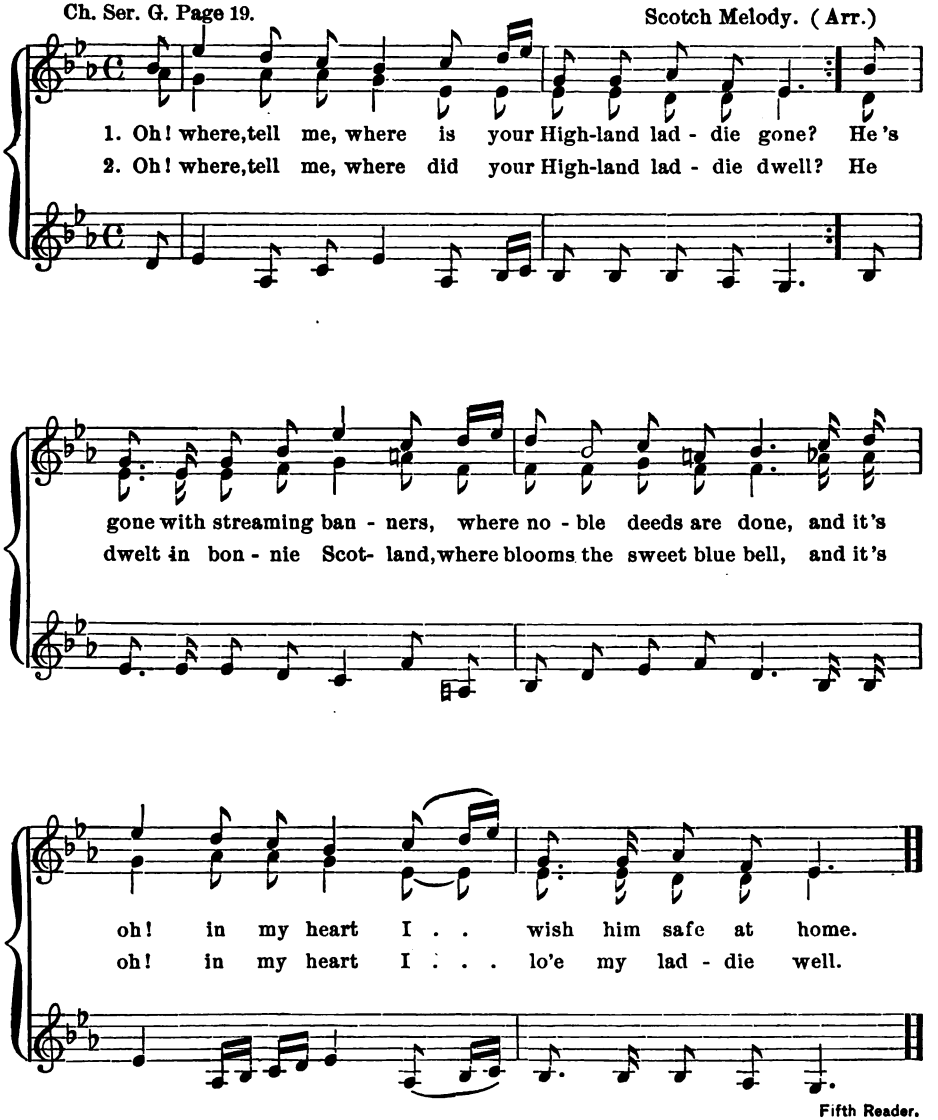
No. 30. The Tyrolese and his Child.

Music by FRANZ ABT.
(German composer, 1819–1885.)

Lento.
1. When for my bliss - ful home I yearn, When in mine eyes the tear-drops
2. And when my life seems ver - y cold, My dar-ling to my heart I
burn, When heav - y grows my heart and sore, Thinking of days that are no
hold, And bless-ed mem -'ry brings me back, The bliss I must for ev - er
more, One thing there is that lulls my pain, And makes my heart grow
lack, Till all my wea - ry wait - ing o'er, The message comes from


light a - gain: 'T is when I call my child to me, And
yon - der shore: Leave for a while the child to me, And
in his eyes his moth - er see, 'T is when I call my
'mid the Saints the moth - er see, Leave for a - while the
child to me, And in his eyes his moth - er see.
child to me, And 'mid the Saints the moth - er see.

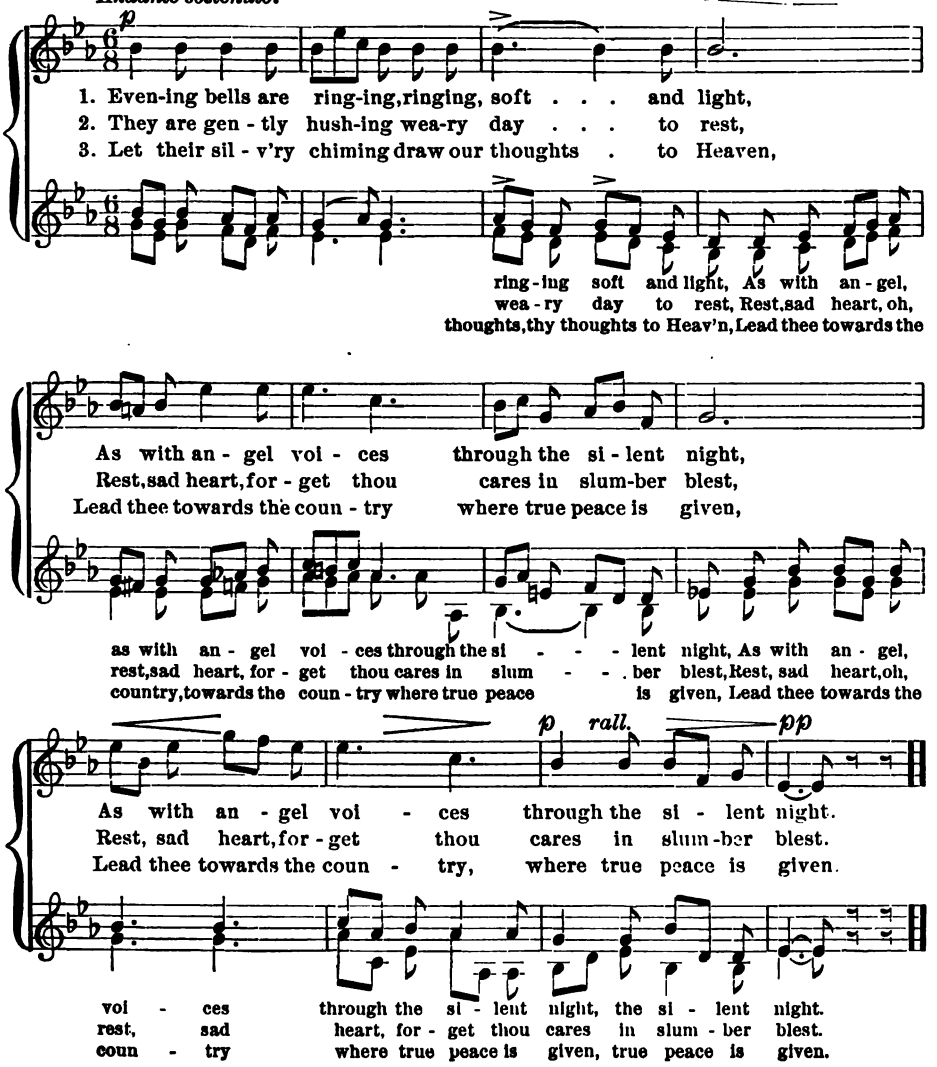
No. 31. Blue Bells of Scotland.

Ch. Ser. G. Page 19.

Scotch Melody. (Arr.)

1. Oh! where, tell me, where is your High-land lad - die gone? He's
2. Oh! where, tell me, where did your High-land lad - die dwell? He
gone with streaming ban - ners, where no - ble deeds are done, and it's
dwelt in bon - nie Scot- land, where blooms the sweet blue bell, and it's
oh! in my heart I . . wish him safe at home.
oh! in my heart I . . . lo'e my lad - die well.

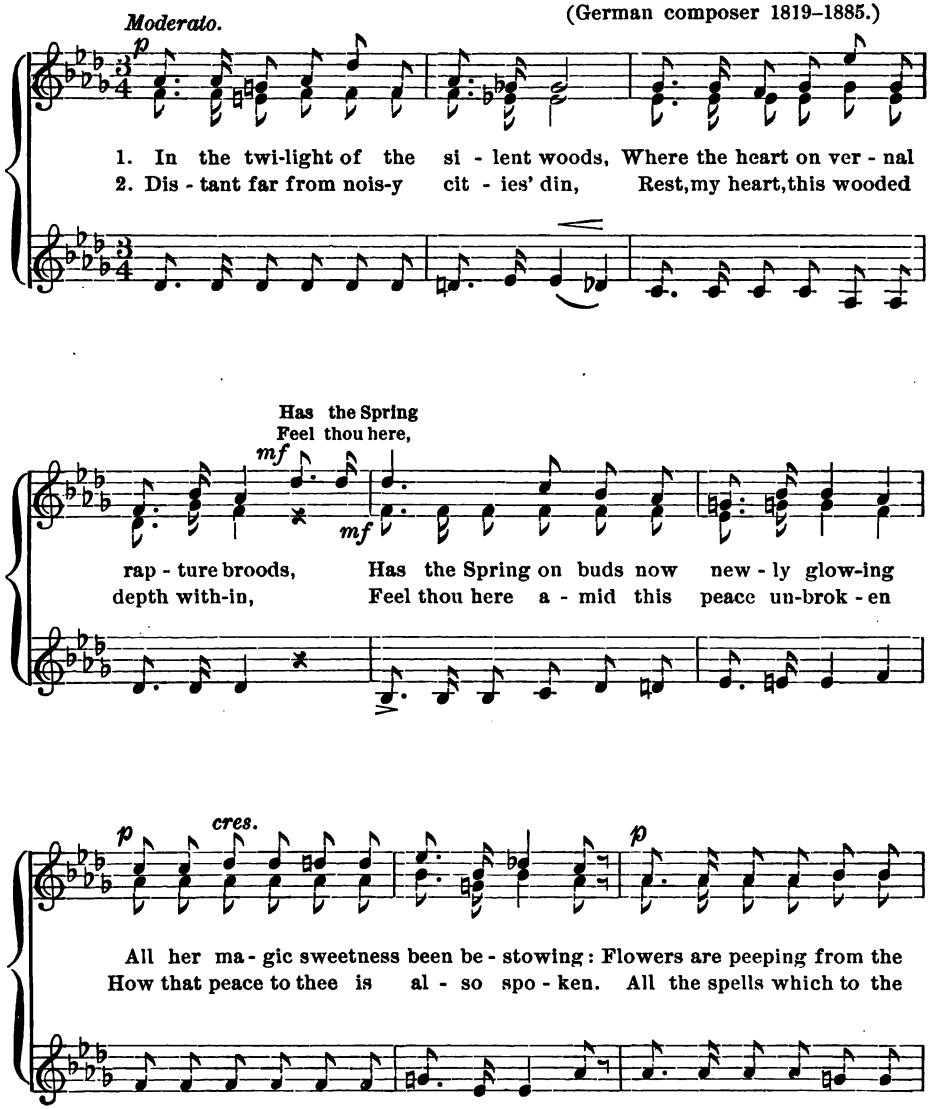
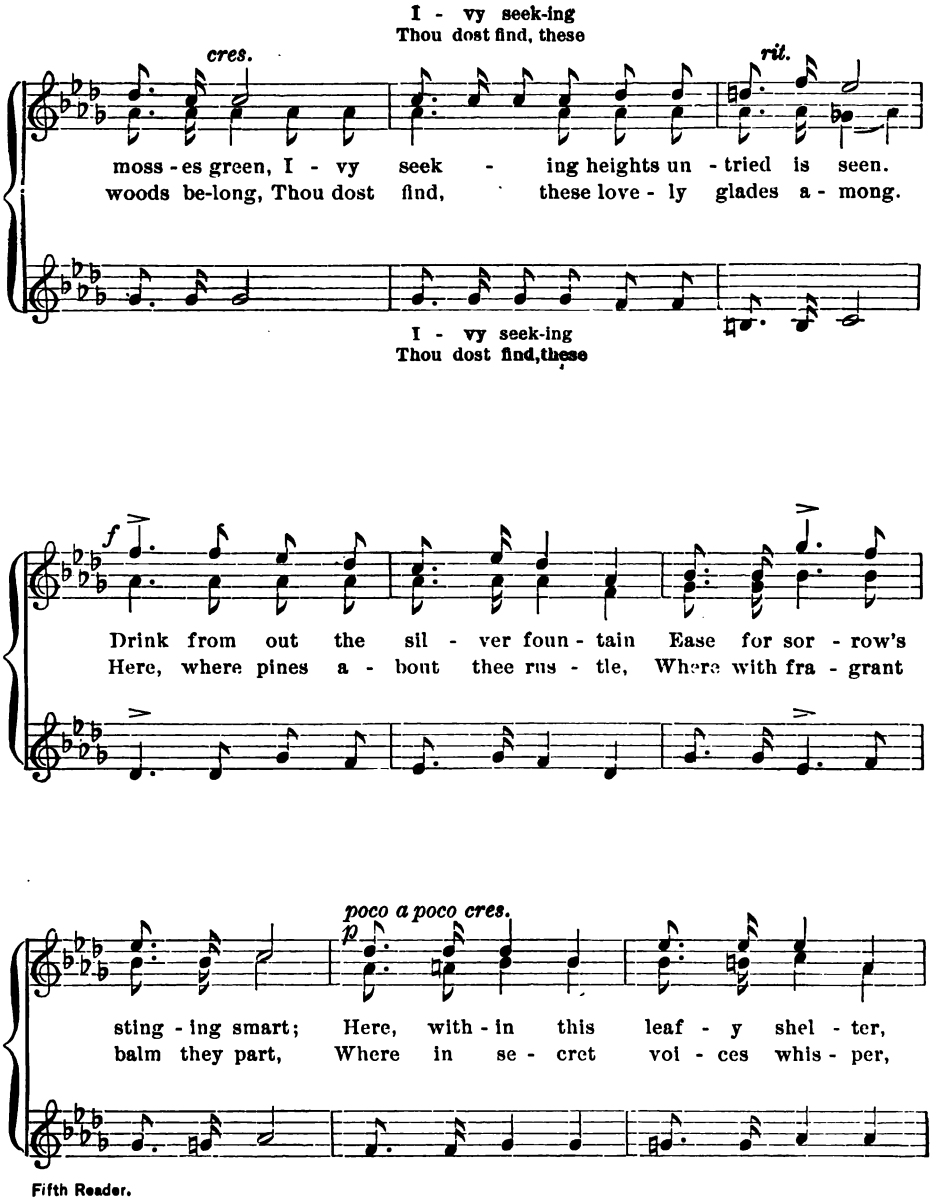
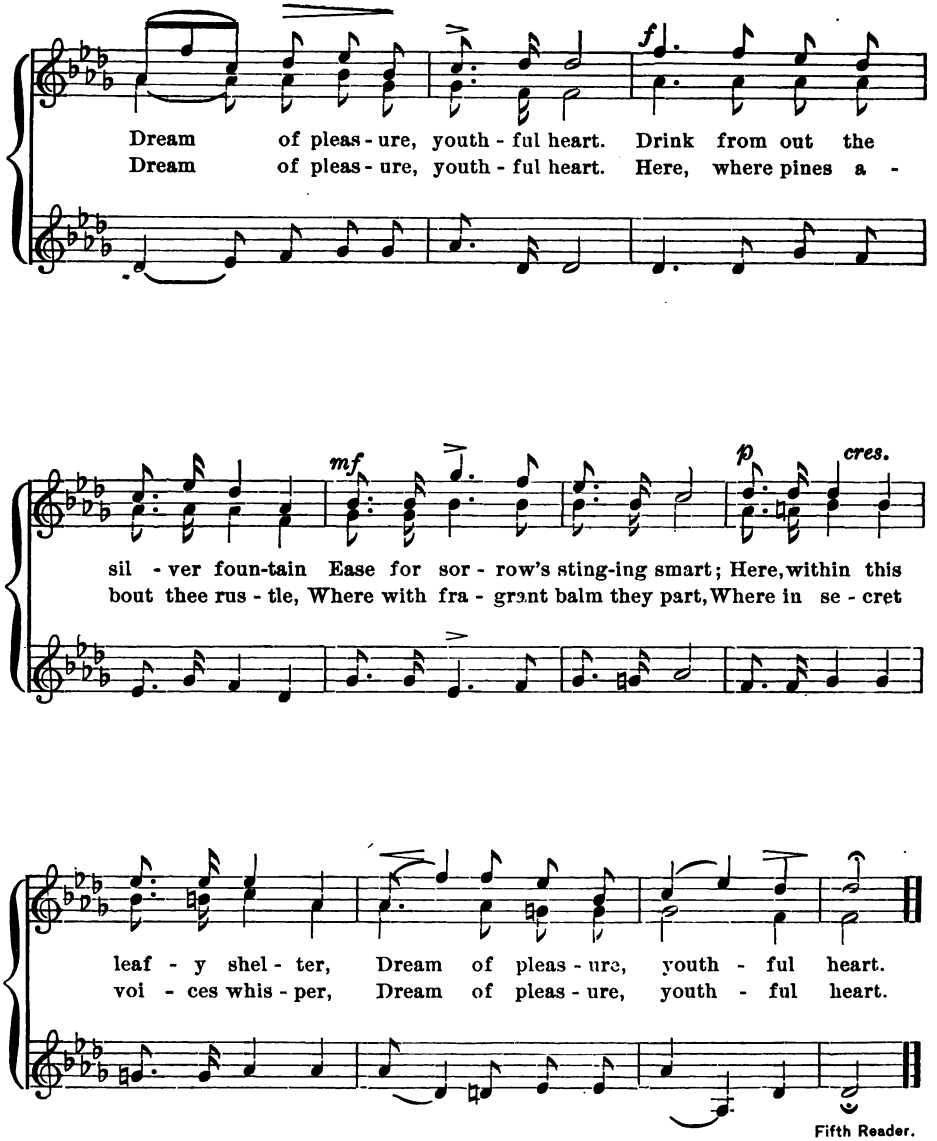
No. 32. Sounds of Evening.

Music by FRANZ ABT.
(German composer, 1819–1885.)

Andante sostenuto.

p
1. Even-ing bells are ring-ing, ringing, soft . . . and light,
2. They are gen - tly hush-ing wea-ry day . . . to rest,
3. Let their sil - v'ry chiming draw our thoughts . to Heaven,
ring - ing soft and light, As with an - gel,
wea - ry day to rest, Rest, sad heart, oh,
thoughts, thy thoughts to Heav'n, Lead thee towards the
As with an - gel voi - ces through the si - lent night,
Rest, sad heart, for - get thou cares in slum-ber blest,
Lead thee towards the coun - try where true peace is given,
as with an - gel voi - ces through the si - - - lent night, As with an - gel,
rest, sad heart, for - get thou cares in slum - - - ber blest, Rest, sad heart, oh,
country, towards the coun - try where true peace is given, Lead thee towards the
p rall. pp
As with an - gel voi - ces through the si - lent night.
Rest, sad heart, for - get thou cares in slum-ber blest.
Lead thee towards the coun - try, where true peace is given.
voi - ces through the si - lent night, the si - lent night.
rest, sad heart, for - get thou cares in slum - ber blest.
coun - try where true peace is given, true peace is given.

No. 33. In the Twilight of the Silent Woods.

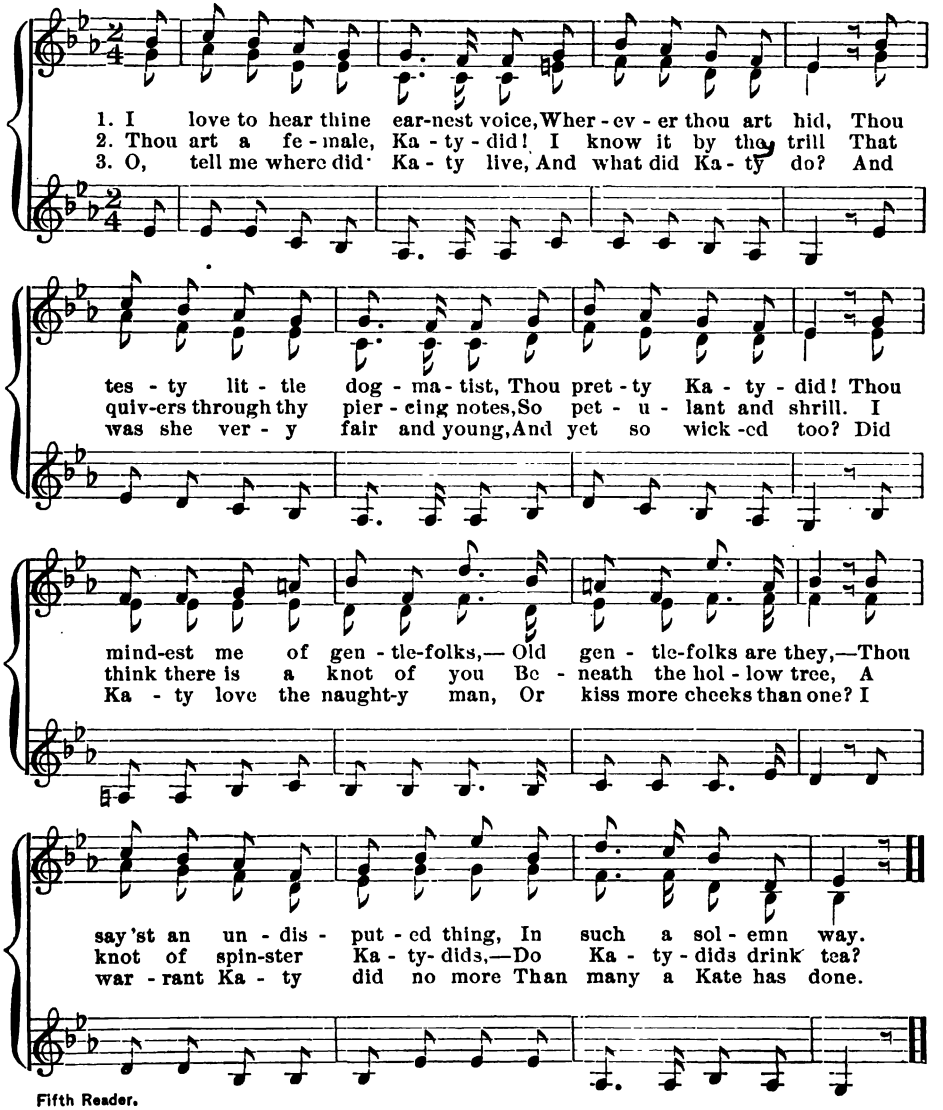
Music by FRANZ ABT.
(German composer 1819–1885.)


Moderato.
p
1. In the twi-light of the si - lent woods, Where the heart on ver - nal
2. Dis - tant far from nois-y cit - ies' din, Rest, my heart, this wooded
Has the Spring
Feel thou here,
mf
mf
rap - ture broods, Has the Spring on buds now new - ly glow-ing
depth with-in, Feel thou here a - mid this peace un-brok - en
p
cres.
p
All her ma - gic sweetness been be - stowing: Flowers are peeping from the
How that peace to thee is al - so spo - ken. All the spells which to the

I - vy seek-ing
Thou dost find, these
cres.
rit.
moss - es green, I - vy seek - ing heights un - tried is seen.
woods be-long, Thou dost find, these love - ly glades a - mong.
I - vy seek-ing
Thou dost find, these
f
Drink from out the sil - ver foun - tain Ease for sor - row's
Here, where pines a - bout thee rus - tle, Where with fra - grant
poco a poco cres.
p
sting - ing smart; Here, with - in this leaf - y shel - ter,
balm they part, Where in se - cret voi - ces whis - per,

Dream of pleas - ure, youth - ful heart. Drink from out the
Dream of pleas - ure, youth - ful heart. Here, where pines a -
f
sil - ver foun-tain Ease for sor - row's sting-ing smart; Here, within this
bout thee rus - tle, Where with fra - grant balm they part, Where in se - cret
mf
p
cres.
leaf - y shel - ter, Dream of pleas - ure, youth - ful heart.
voi - ces whis - per, Dream of pleas - ure, youth - ful heart.

Only fit to read at an old-maids tea party.

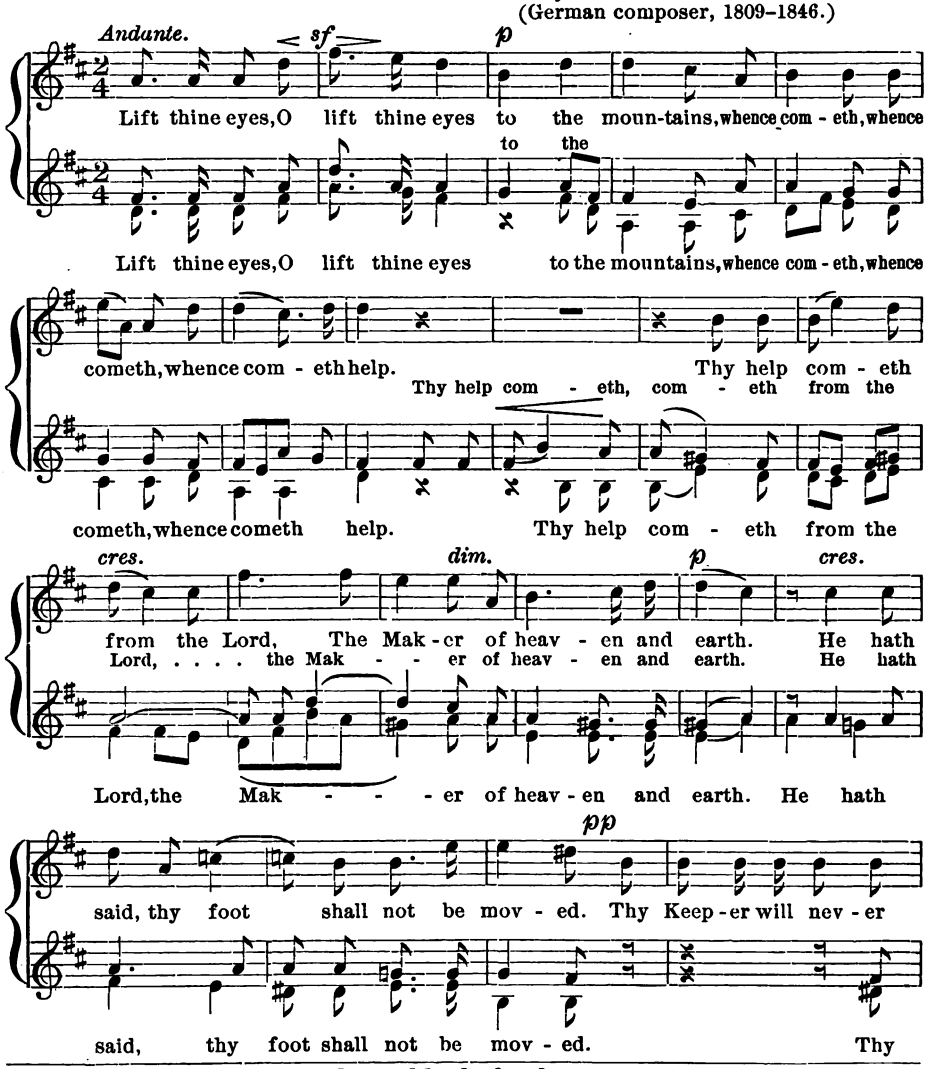
No. 34. Katydid.

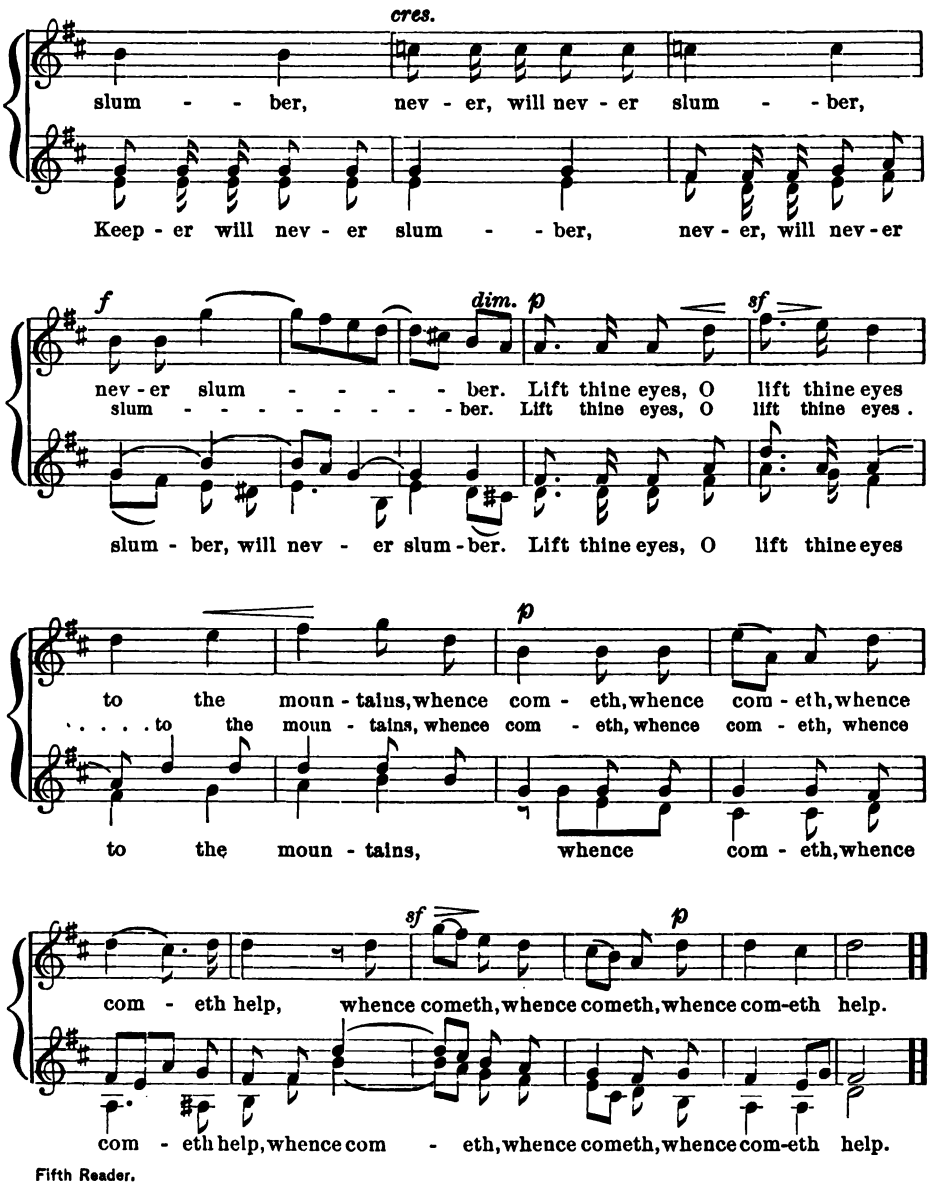
Words by OLIVER WENDELL HOLMES.
(American author, 1809–1894.)

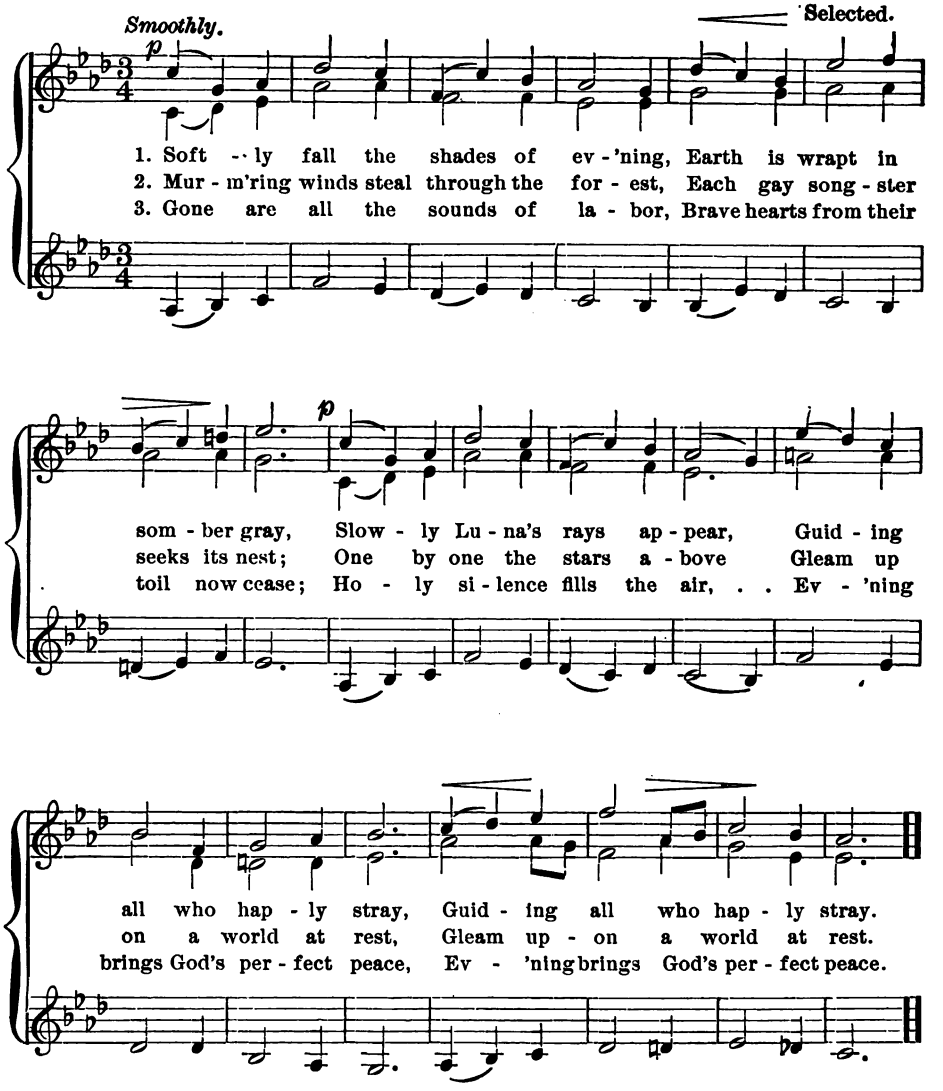
Music by C. KREUZER, arr.
(German composer.)

1. I love to hear thine ear-nest voice, Wher-ev-er thou art hid, Thou
2. Thou art a fe-male, Ka-ty-did! I know it by the trill That
3. O, tell me where did Ka-ty live, And what did Ka-ty do? And
tes-ty lit-tle dog-ma-tist, Thou pret-ty Ka-ty-did! Thou
quiv-ers through thy pier-cing notes, So pet-u-lant and shrill. I
was she ver-y fair and young, And yet so wick-ed too? Did
mind-est me of gen-tle-folks,— Old gen-tle-folks are they,—Thou
think there is a knot of you Be-neath the hol-low tree, A
Ka-ty love the naught-y man, Or kiss more cheeks than one? I
say'st an un-dis-put-ed thing, In such a sol-emn way.
knot of spin-ster Ka-ty-dids,—Do Ka-ty-dids drink tea?
war-rant Ka-ty did no more Than many a Kate has done.

No. 35. Lift Thine Eyes.

From "ELIJAH."

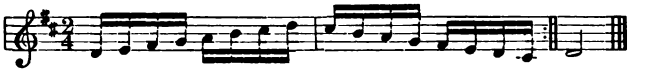
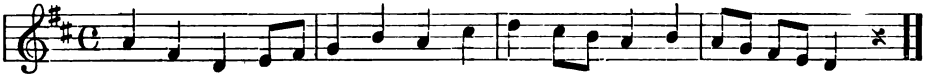
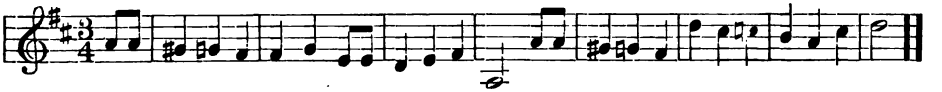
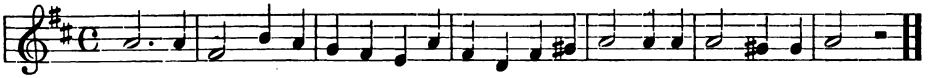
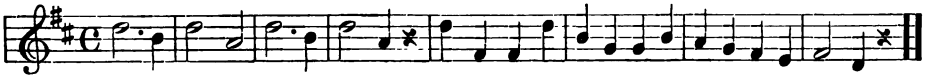
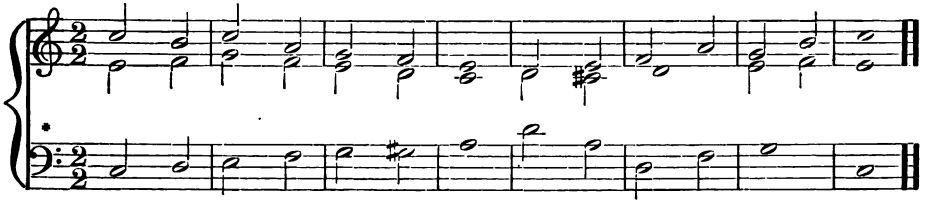
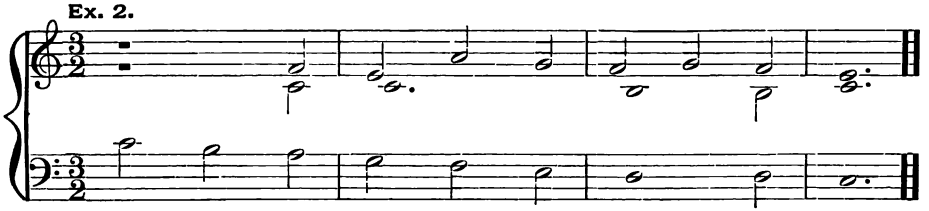
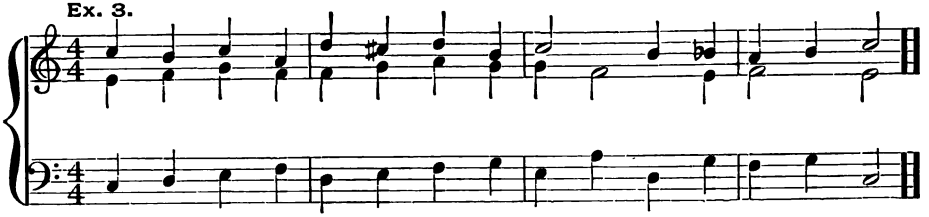
Music by F. MENDELSSOHN-BARTHOLDY.
(German composer, 1809–1846.)

Andante.
sf
p
Lift thine eyes, O lift thine eyes to the moun-tains, whence com - eth, whence
to the
Lift thine eyes, O lift thine eyes to the mountains, whence com - eth, whence
cometh, whence com - eth help. Thy help com - eth
Thy help com - eth, com - eth from the
cometh, whence cometh help. Thy help com - eth from the
cres.
dim.
p
cres.
from the Lord, The Mak - er of heav - en and earth. He hath
Lord, ... the Mak - - er of heav - en and earth. He hath
Lord, the Mak - - - er of heav - en and earth. He hath
pp
said, thy foot shall not be mov - ed. Thy Keep - er will nev - er
said, thy foot shall not be mov - ed. Thy

sf (Italian), *sforzando*, suddenly loud, strong.

cres.
slum - - ber, nev - er, will nev - er slum - - ber,
Keep - er will nev - er slum - - ber, nev - er, will nev - er
f
dim.
p
sf
nev - er slum - - - - - ber. Lift thine eyes, O lift thine eyes
slum - - - - - - - - - ber. Lift thine eyes, O lift thine eyes.
slum - ber, will nev - er slum - ber. Lift thine eyes, O lift thine eyes
p
to the moun - tains, whence com - eth, whence com - eth, whence
. . . . to the moun - tains, whence com - eth, whence com - eth, whence
to the moun - tains, whence com - eth, whence
sf
p
com - eth help, whence cometh, whence cometh, whence com-eth help.
com - eth help, whence com - eth, whence cometh, whence com-eth help.

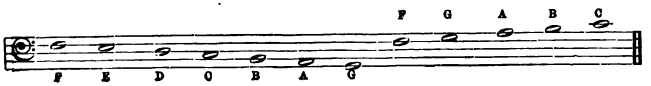
No. 36. Evening.

Smoothly.
p
Selected.
1. Soft - ly fall the shades of ev - 'ning, Earth is wrapt in
2. Mur - m'ring winds steal through the for - est, Each gay song - ster
3. Gone are all the sounds of la - bor, Brave hearts from their
som - ber gray, Slow - ly Lu - na's rays ap - pear, Guid - ing
seeks its nest; One by one the stars a - bove Gleam up
toil now cease; Ho - ly si - lence fills the air, . . Ev - 'ning
all who hap - ly stray, Guid - ing all who hap - ly stray.
on a world at rest, Gleam up - on a world at rest.
brings God's per - fect peace, Ev - 'ning brings God's per - fect peace.

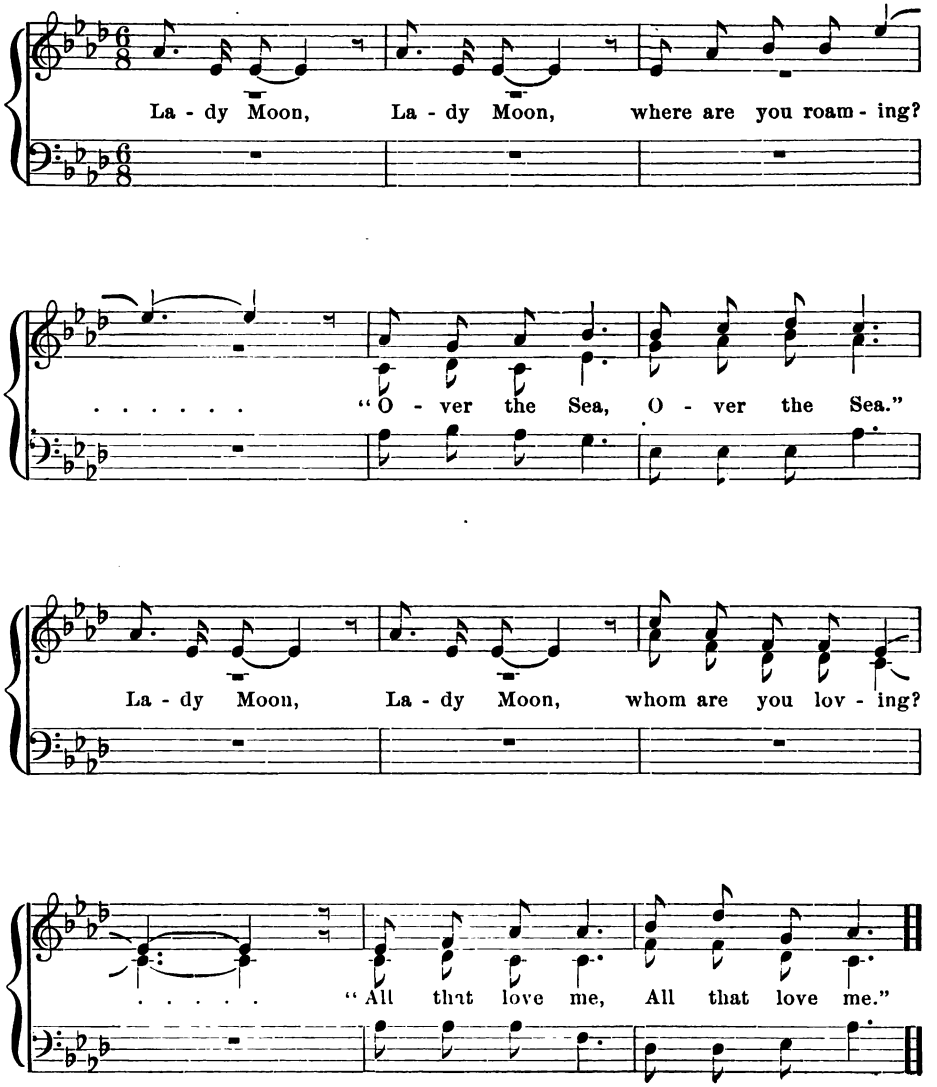
SECTION II.

Vocal Drill.

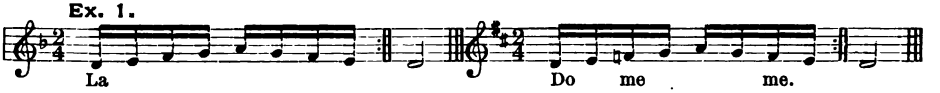
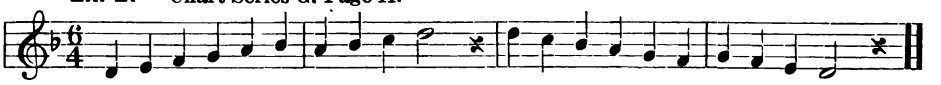
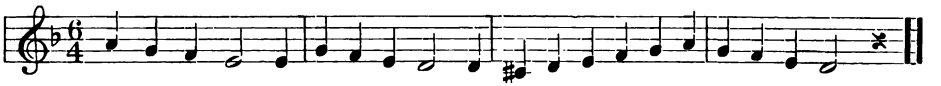
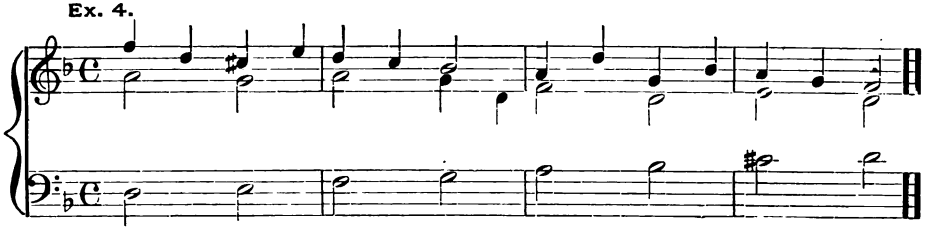
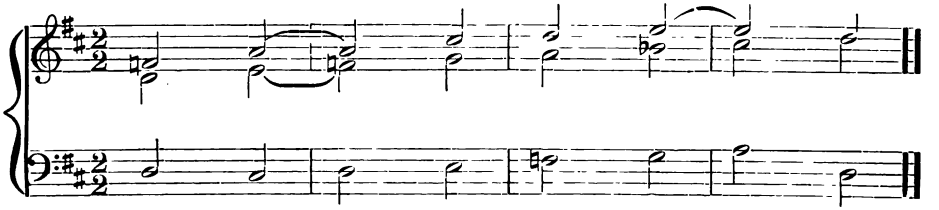
Ex. 1.

Ex. 2. Ch. Ser. G. Pages 3, 4, and 17.

Ex. 3.

Ex. 4. CAFFARIO.

Ex. 5. HENRY PURCELL.

Ex. 1. Ch. Ser. G. Page 17.

Ex. 2.

Ex. 3.

Intervals in music are named from the number of staff degrees between the notes which represent them. Thus from Do to Mi is a third, because Mi is represented on the third staff degree from Do. Or if we consider the the notes in reverse order, Do is on the third staff degree from Mi.

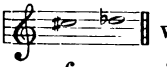
In counting to ascertain what the interval may be both staff degrees are included.

*𝄢 The F clef, so called because it shows the place of F. The sign is a modified Gothic F. Its letters are shown here:

No. 37. Lady Moon.

Words Anonymous.

La - dy Moon, La - dy Moon, where are you roam - ing?
. . . . . "O - ver the Sea, O - ver the Sea."
La - dy Moon, La - dy Moon, whom are you lov - ing?
. . . . . "All that love me, All that love me."

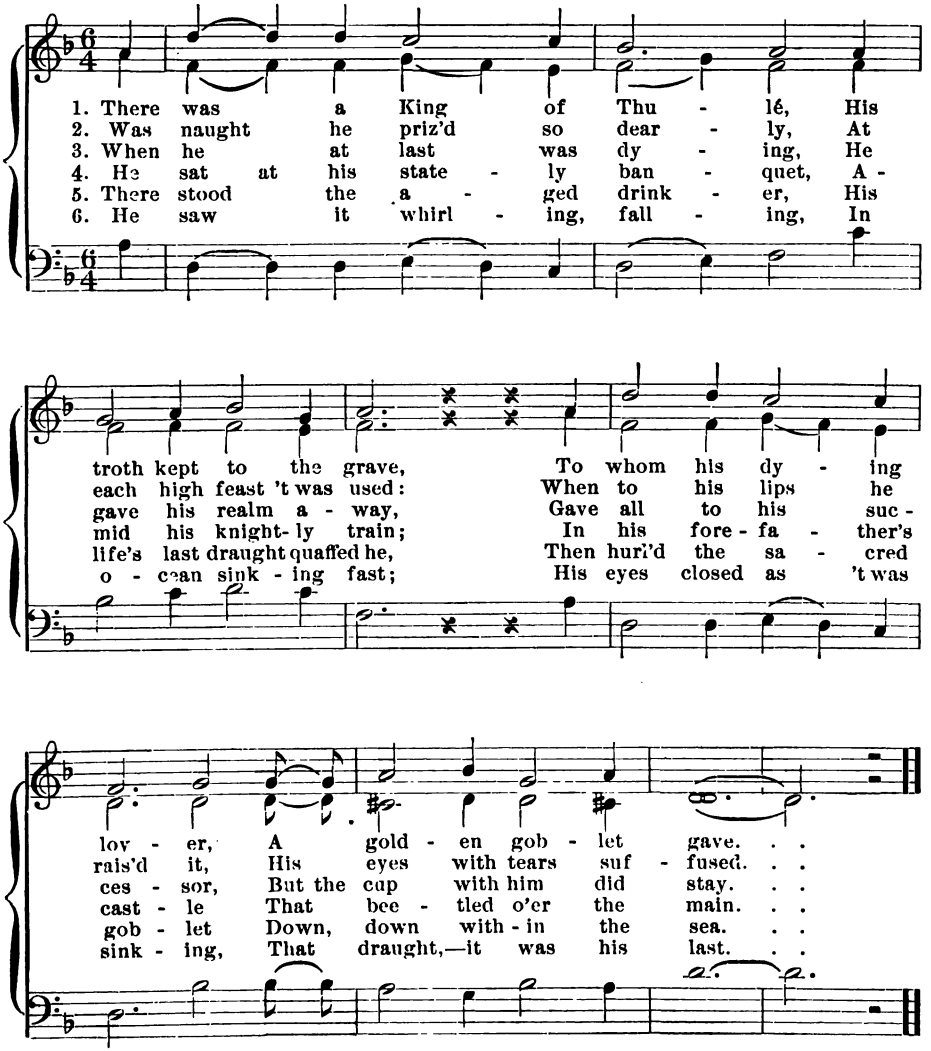
Vocal Drill.

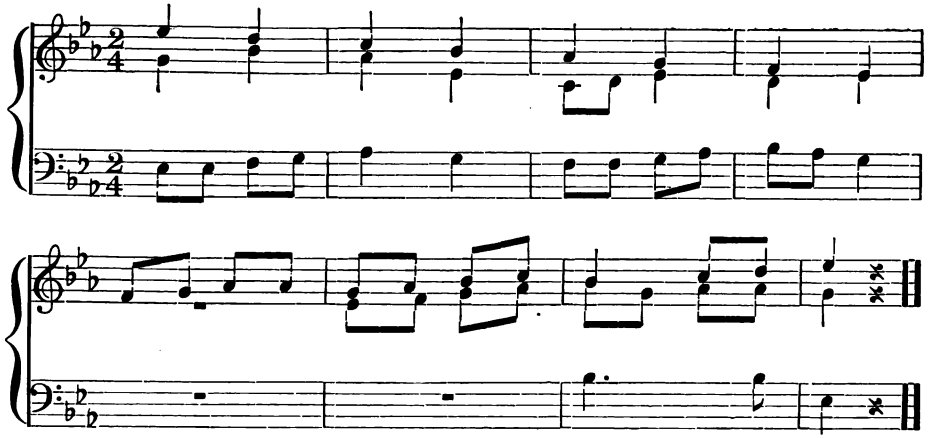
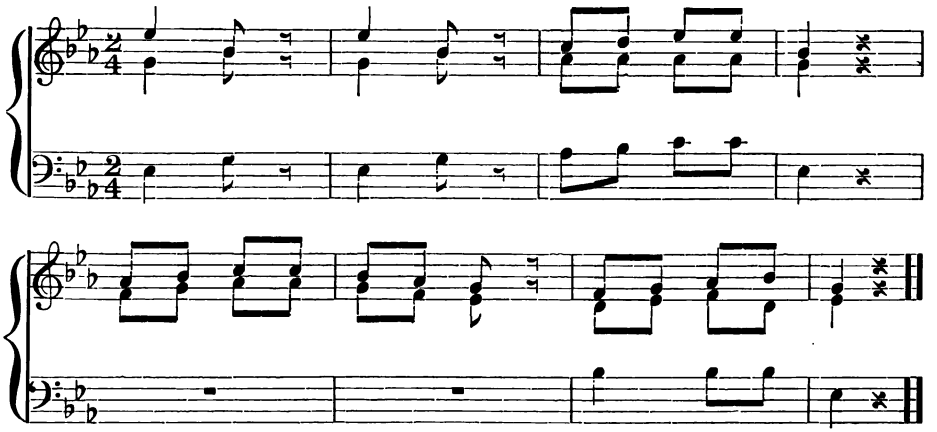
Ex. 1.

Ex. 2. Chart Series G. Page 11.

Ex. 3.

Ex. 4.

Ex. 5.

Two notes occupying the same staff degree are said to represent a prime, though in reality there is no interval.

Similarly if Do be sharped and Re be flatted  we have the appearance of a second; but in reality no interval, so far as pitch is concerned, exists; and the notes are simply two representations of the same pitch.

No. 38. The King of Thule.

Words by GOETHE.
(German poet, 1749–1832.)

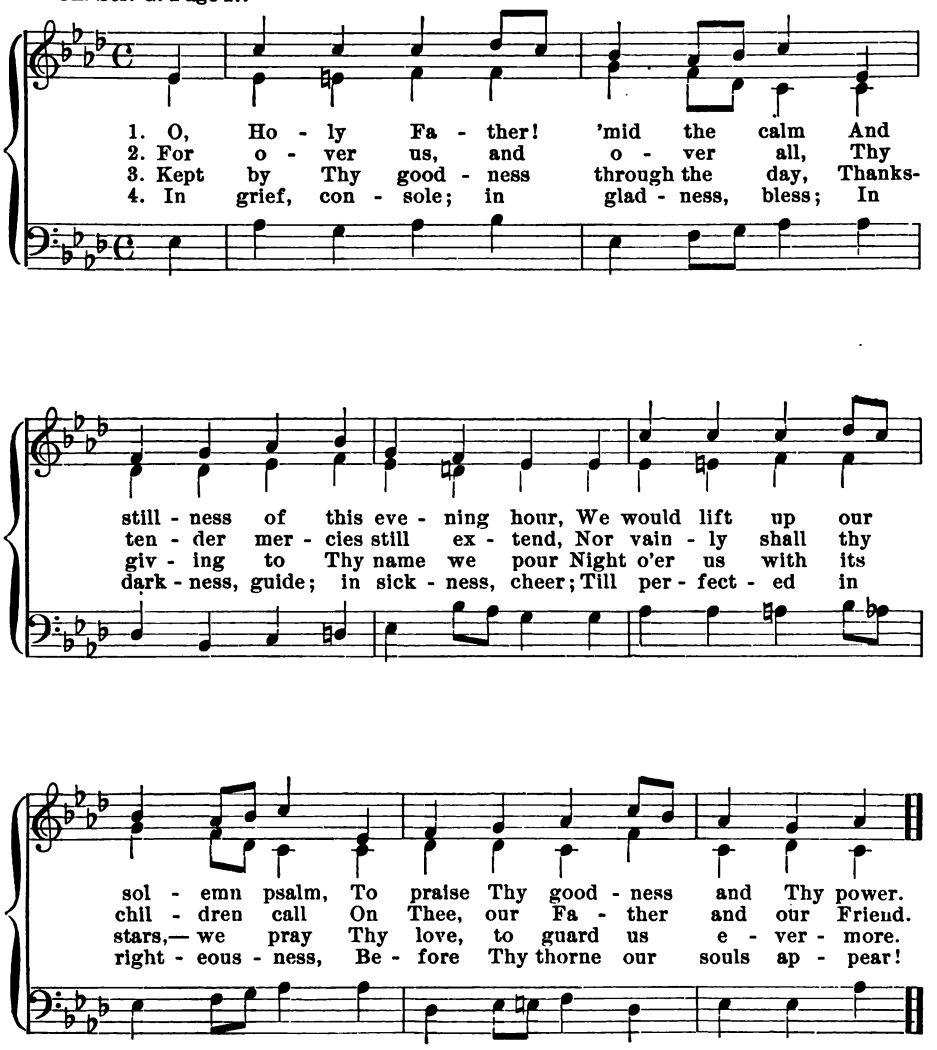
Music by K. F. ZELTER.
(German composer, 1758–1832.)

1. There was a King of Thu - lé, His
2. Was naught he priz'd so dear - ly, At
3. When he at last was dy - ing, He
4. He sat at his state - ly ban - quet, A -
5. There stood the a - ged drink - er, His
6. He saw it whirl - ing, fall - ing, In
troth kept to the grave, To whom his dy - ing
each high feast 't was used: When to his lips he
gave his realm a - way, Gave all to his suc -
mid his knight- ly train; In his fore - fa - ther's
life's last draught quaffed he, Then hurl'd the sa - cred
o - cean sink - ing fast; His eyes closed as 't was
lov - er, A gold - en gob - let gave. . .
rais'd it, His eyes with tears suf - fused. . .
ces - sor, But the cup with him did stay. . .
cast - le That bee - tled o'er the main. . .
gob - let Down, down with - in the sea. . .
sink - ing, That draught,—it was his last. . .

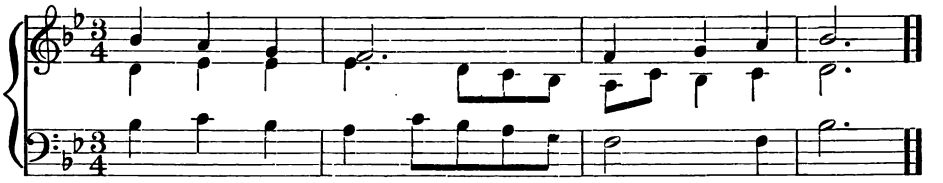
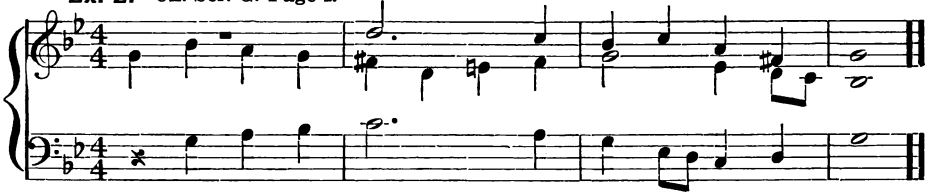
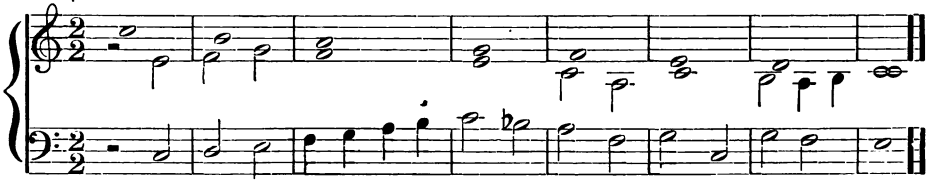
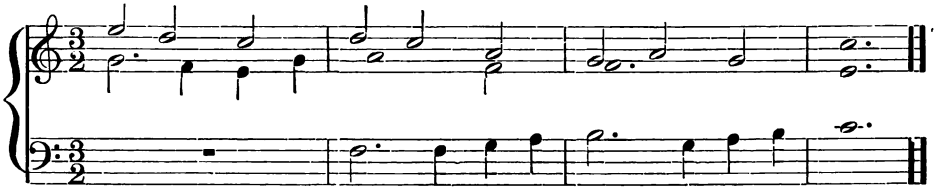
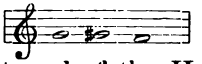
Ex. 1. Ch. Ser. G. Page 3.

Ex. 2.

We have already studied seconds, and we found that they were of two kinds,— major and minor,— and that the diatonic major scale contains five major and two minor seconds. By a careful study of Chart Series G, page 18, the difference in effect between major and minor seconds can be clearly established.

No. 39. O, Holy Father.

The Poem by W. H. BURLEIGH.
(American writer, 1812–1871.)

Music by ROBERT SCHUMANN.
(German composer, 1810–1857.)

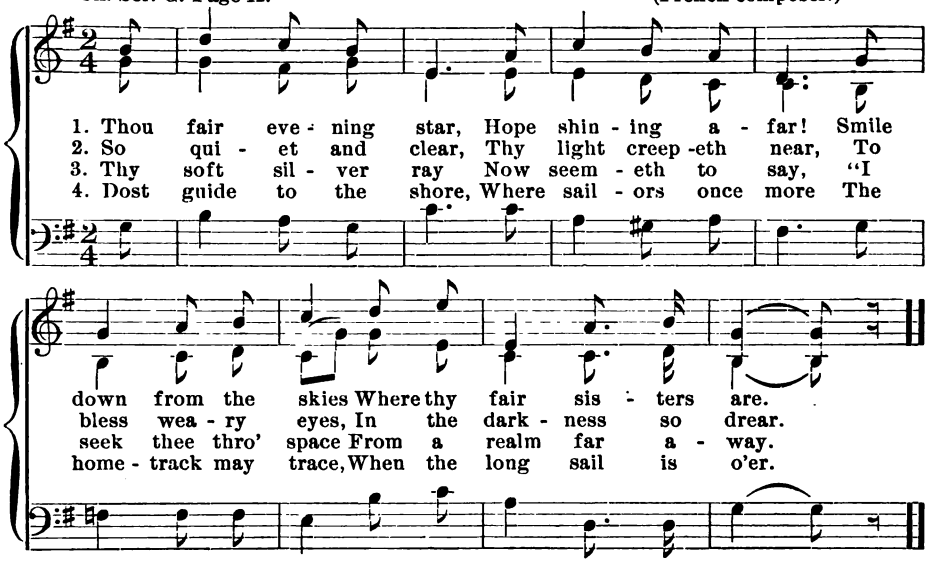
Ch. Ser. G. Page 17.

1. O, Ho - ly Fa - ther! 'mid the calm And
2. For o - ver us, and o - ver all, Thy
3. Kept by Thy good - ness through the day, Thanks-
4. In grief, con - sole; in glad - ness, bless; In
still - ness of this eve - ning hour, We would lift up our
ten - der mer - cies still ex - tend, Nor vain - ly shall thy
giv - ing to Thy name we pour Night o'er us with its
dark - ness, guide; in sick - ness, cheer; Till per - fect - ed in
sol - emn psalm, To praise Thy good - ness and Thy power.
chil - dren call On Thee, our Fa - ther and our Friend.
stars,— we pray Thy love, to guard us e - ver - more.
right - eous - ness, Be - fore Thy thorne our souls ap - pear!

Ex. 1.

Ex. 2. Ch. Ser. G. Page 4.

Ex. 3.

Ex. 4.

Seconds continued.—We find, however, that a major second may become augmented by raising or lowering the pitches of one or both of the staff degrees which represent it. Thus Sol Fa represents a major second; but if Sol be raised, thus:  we have an augmented second. This is the characteristic interval of the Harmonic Minor scale and is carefully considered on pages 11 and 18 of Chart Series G.

No. 40. Evening Star.

The poem from the French of A. DAIRONT.
By CHARLOTTE H. COURSEN.
Ch. Ser. G. Page 12.

Music by J. ARNOUD, (arr.),
(French composer.)


1. Thou fair eve - ning star, Hope shin - ing a - far! Smile
2. So qui - et and clear, Thy light creep -eth near, To
3. Thy soft sil - ver ray Now seem - eth to say, "I
4. Dost guide to the shore, Where sail - ors once more The
down from the skies Where thy fair sis - ters are.
bless wea - ry eyes, In the dark - ness so drear.
seek thee thro' space From a realm far a - way.
home - track may trace, When the long sail is o'er.

Dictation.

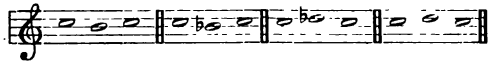
The dictation exercises should now include the writing of simple melodies from memory and the representation of rhythms which the teacher dictates. The special study suggested in this and succeeding lessons will refer directly to the study of chromatic tones by means of interval drill. See Chart Series G, pages 18 to 24, and preface of this volume.

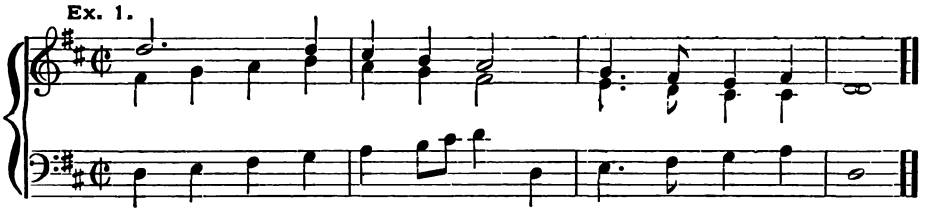
Exercise.

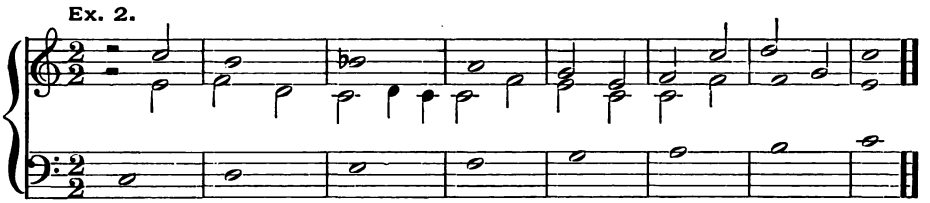
1. Represent: 1, a major second; 2, a minor second up from each tone of the scale of C major.

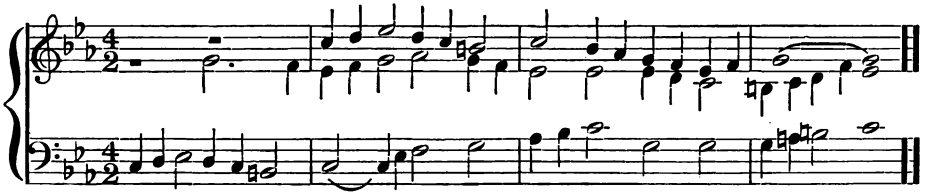
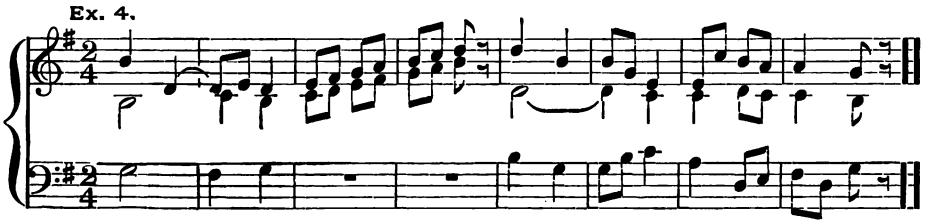
2. Represent: 1, a minor second; 2, a major second down from each tone of the scale of C major.

3. Give the kind of second and tell whether it is up or down, as the teacher sings or plays the following:



Ex. 1.

Ex. 2.



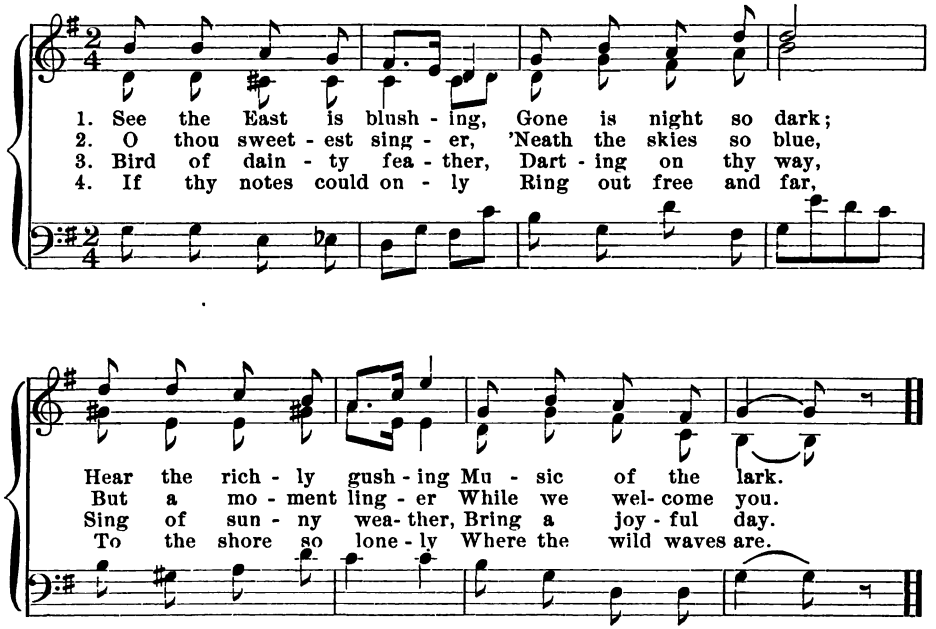
Ex. 3. Ch. Ser. G. Page 23, Ex. 4.

Ex. 4.

The diatonic scale, as we have already learned, presents two kinds of thirds, the Major and the Minor. If, however, one of these tones composing a minor third should be brought still nearer the other by an accidental, we have a still smaller third, known as a diminished third.

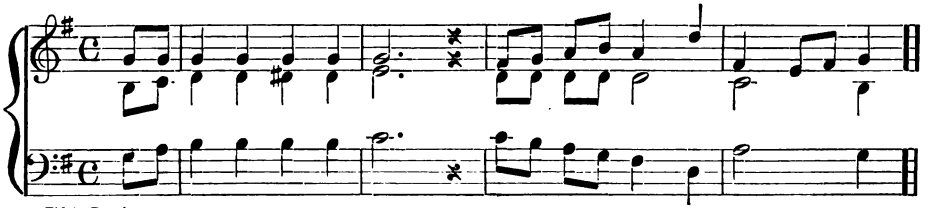
No. 41. The Lark.

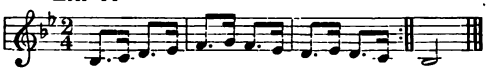
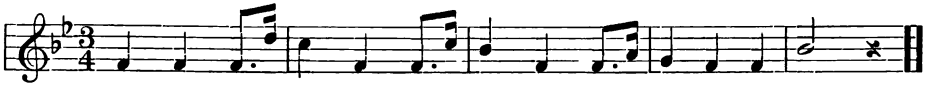
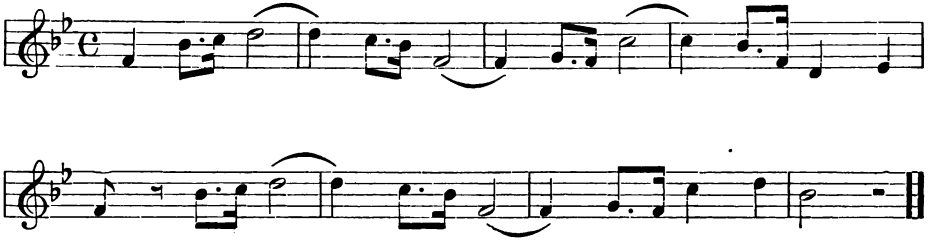
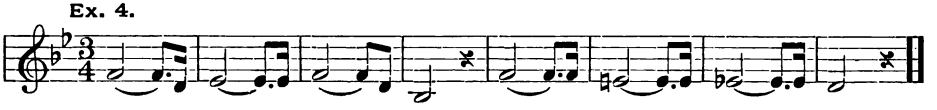
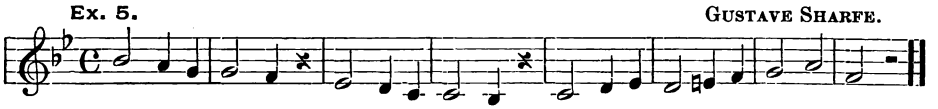
The poem from the French of A. DAIRONT.
By CHARLOTTE H. COURSEN.

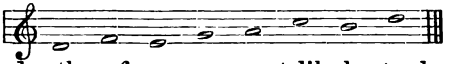
Music by J. ARNOUD.
(French composer.)

Ch. Ser. G. Pages 9 & 17.

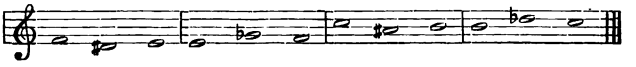

1. See the East is blush - ing, Gone is night so dark;
2. O thou sweet - est sing - er, 'Neath the skies so blue,
3. Bird of dain - ty fea - ther, Dart - ing on thy way,
4. If thy notes could on - ly Ring out free and far,
Hear the rich - ly gush - ing Mu - sic of the lark.
But a mo - ment ling - er While we wel- come you.
Sing of sun - ny wea- ther, Bring a joy - ful day.
To the shore so lone - ly Where the wild waves are.

Ex. 1.

Vocal Drill.

Ex. 1.

Ex. 2. Ch. Ser. G. Pages 13, 14, 15.

Ex. 3. CONCONE.

Ex. 4.

Ex. 5. GUSTAVE SHARFE.

The diminished third will evidently occur in those places only in the scale where the minor thirds regularly exist. We have already learned that Re Fa, Mi Sol, La Do, and Si Re, represent the minor thirds.

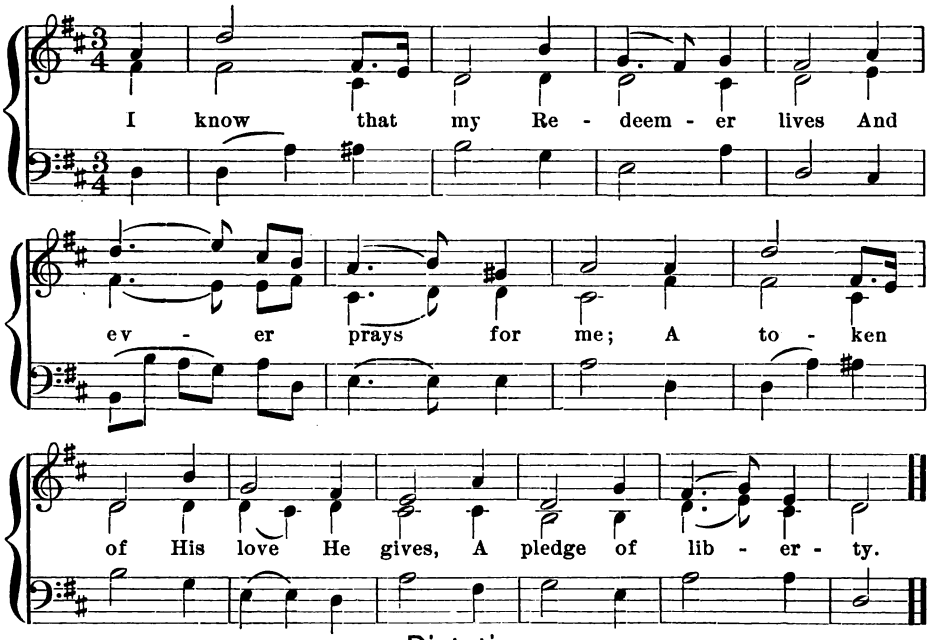


Diminished thirds, therefore, are most likely to be represented thus:



No. 42. I know that my Redeemer lives.

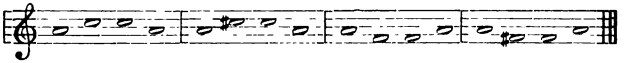
The poem by CHARLES WESLEY.
(English author, 1708–1788.)
Ch. Ser. G. Page 17.

Music by G. F. HANDEL.
(German composer, 1685–1757.)

Dictation.

1. Represent: 1st, a major third; 2d, a minor third up from each tone of the scale of D major.

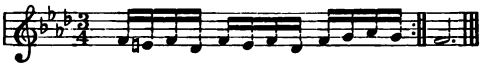
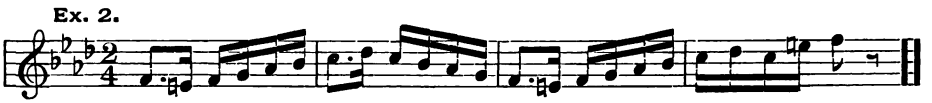
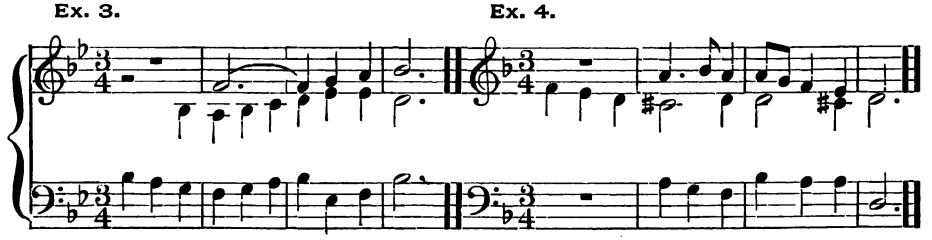
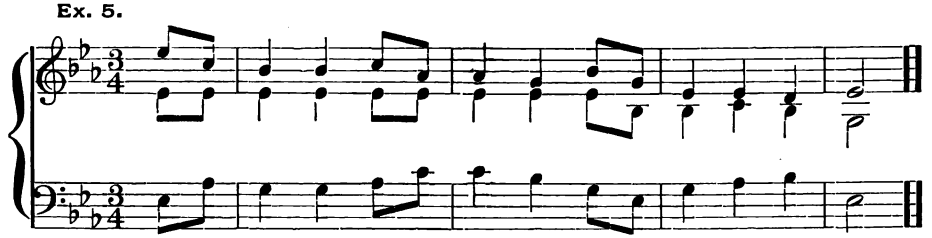
2. Represent: 1st, a major third; 2d, a minor third down from each tone of the scale of E.

3. Give the kind of third and tell whether up or down as the teacher sings the following in irregular order.



The diminished third is simply another way of representing a major second. It is called a third because it occupies three staff degrees. But we must be able to sing it, and the intervals as represented are to be learned as all others have been. (See Chart Series G. page 20.)

Vocal Drill.

Ex. 1. Ch. Ser. G. Pages 11, 14, 15.

Ex. 2.

Ex. 3. Ex. 4.

Ex. 5.

Fourths occupy four staff degrees, but they vary somewhat in the number of minor seconds which they contain.

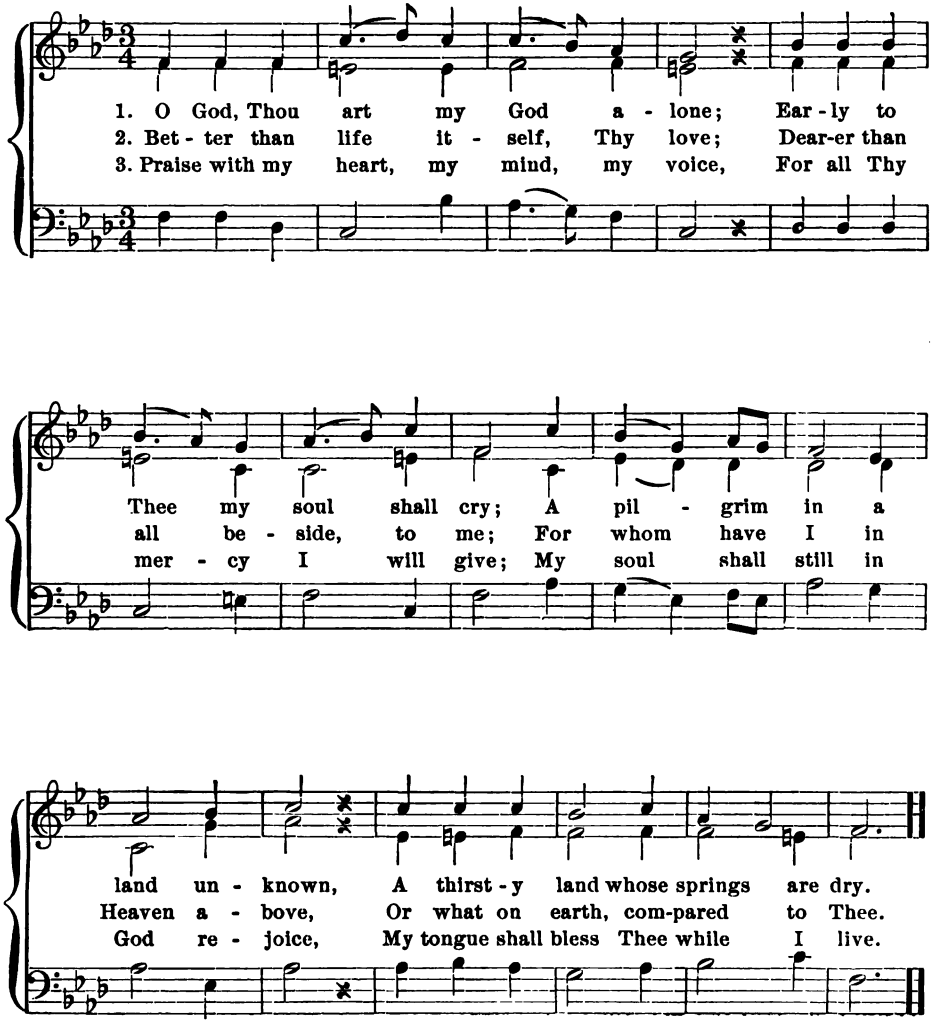
The fourth from Do to Fa contains one minor second and two major seconds. (Do Re, major, Re Mi, major, Mi Fa, minor.) This is called a perfect fourth.

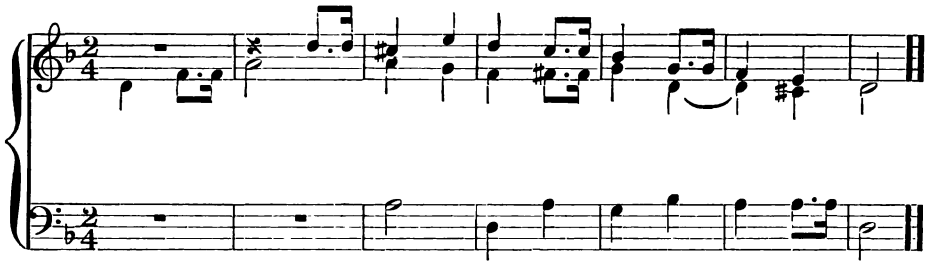
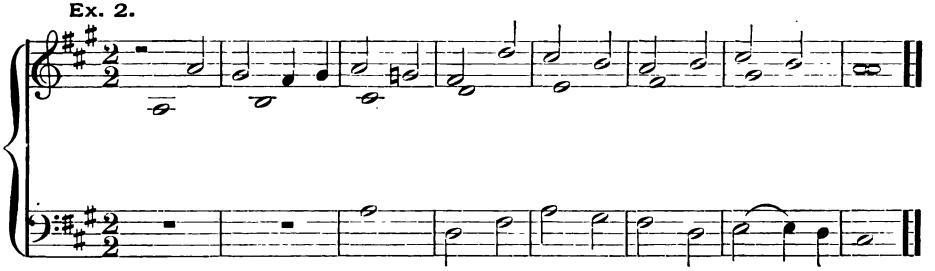
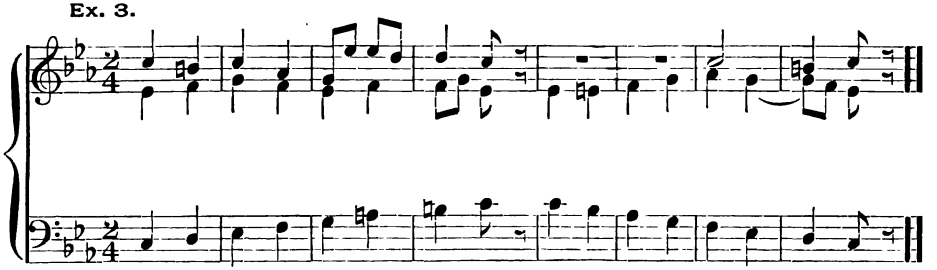
No. 43. A Song of Praise.

The poem by JAMES MONTGOMERY.
(Scottish author, 1771–1854.)

The Melody air.

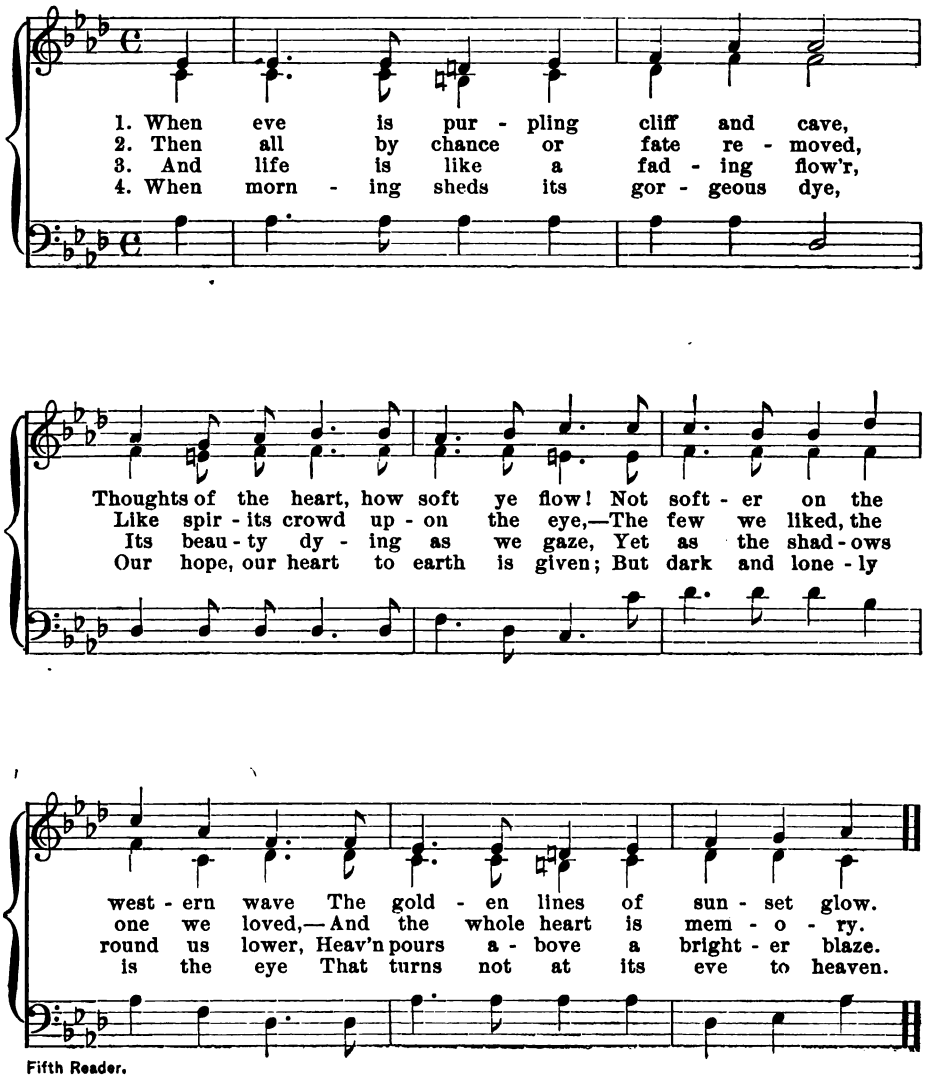
Ch. Ser, G. Pages 11 & 12.

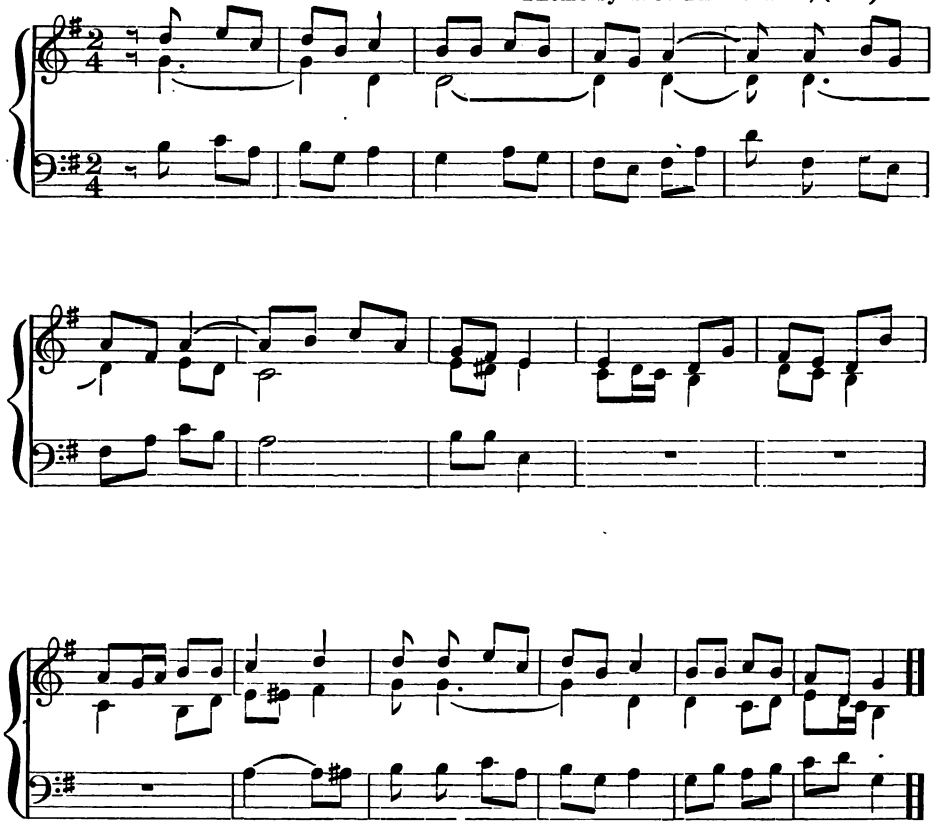

1. O God, Thou art my God a - lone; Ear - ly to
2. Bet - ter than life it - self, Thy love; Dear-er than
3. Praise with my heart, my mind, my voice, For all Thy
Thee my soul shall cry; A pil - grim in a
all be - side, to me; For whom have I in
mer - cy I will give; My soul shall still in
land un - known, A thirst - y land whose springs are dry.
Heaven a - bove, Or what on earth, com-pared to Thee.
God re - joice, My tongue shall bless Thee while I live.

Ex. 1. Ch. Ser. G. Page 13.

Ex. 2.

Ex. 3.

The fourth from Re to Sol contains similarly two major and one minor second, and the fourth from Mi to La contains the same. These are, therefore, also perfect fourths.

No. 44. Evening.

Words by Rev. GEORGE CROLY.
(Irish author, 1780–1860.)


1. When eve is pur - pling cliff and cave,
2. Then all by chance or fate re - moved,
3. And life is like a fad - ing flow'r,
4. When morn - ing sheds its gor - geous dye,
Thoughts of the heart, how soft ye flow! Not soft - er on the
Like spir - its crowd up - on the eye,—The few we liked, the
Its beau - ty dy - ing as we gaze, Yet as the shad - ows
Our hope, our heart to earth is given; But dark and lone - ly
west - ern wave The gold - en lines of sun - set glow.
one we loved,—And the whole heart is mem - o - ry.
round us lower, Heav'n pours a - bove a bright - er blaze.
is the eye That turns not at its eve to heaven.

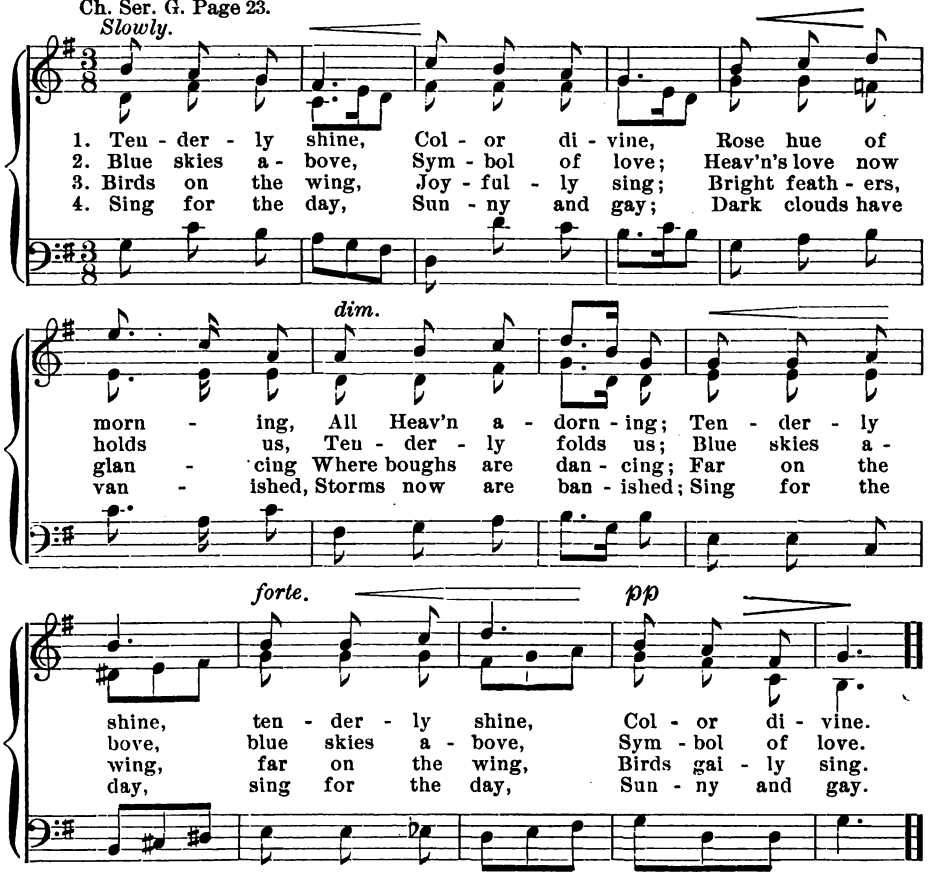
Theme by I. J. PADEREWSKI, (arr.)

But the fourth from Fa to Si contains three major seconds, and is larger than the perfect fourth. It is therefore called the augmented fourth.

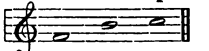
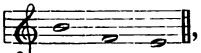
The effect of this fourth on the ear is so striking that very little practice enables us to distinguish it whenever given.

Note. The effect of the augmented fourth is so striking, and it is so important in modulation, that it should be very carefully learned. See Ch. Ser. G. Page 21.

No. 45. Day-Dawn.

The poem from the French of A. DAIRONT.
By CHARLOTTE H. COURSEN.
Ch. Ser. G. Page 23.

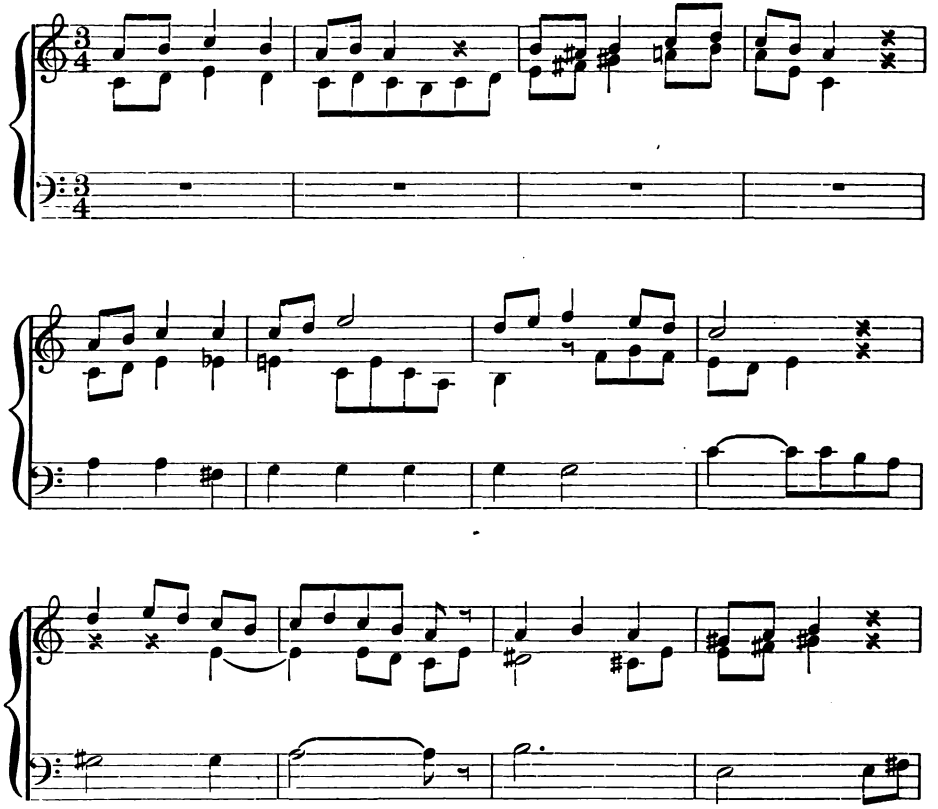
Music by J. ARNOUD.
(French composer.)

Slowly.
1. Ten - der - ly shine, Col - or di - vine, Rose hue of
2. Blue skies a - bove, Sym - bol of love; Heav'n's love now
3. Birds on the wing, Joy - ful - ly sing; Bright feath - ers,
4. Sing for the day, Sun - ny and gay; Dark clouds have
dim.
morn - ing, All Heav'n a - dorn - ing; Ten - der - ly
holds us, Ten - der - ly folds us; Blue skies a -
glan - cing Where boughs are dan - cing; Far on the
van - ished, Storms now are ban - ished; Sing for the
forte.
pp
shine, ten - der - ly shine, Col - or di - vine.
bove, blue skies a - bove, Sym - bol of love.
wing, far on the wing, Birds gai - ly sing.
day, sing for the day, Sun - ny and gay.

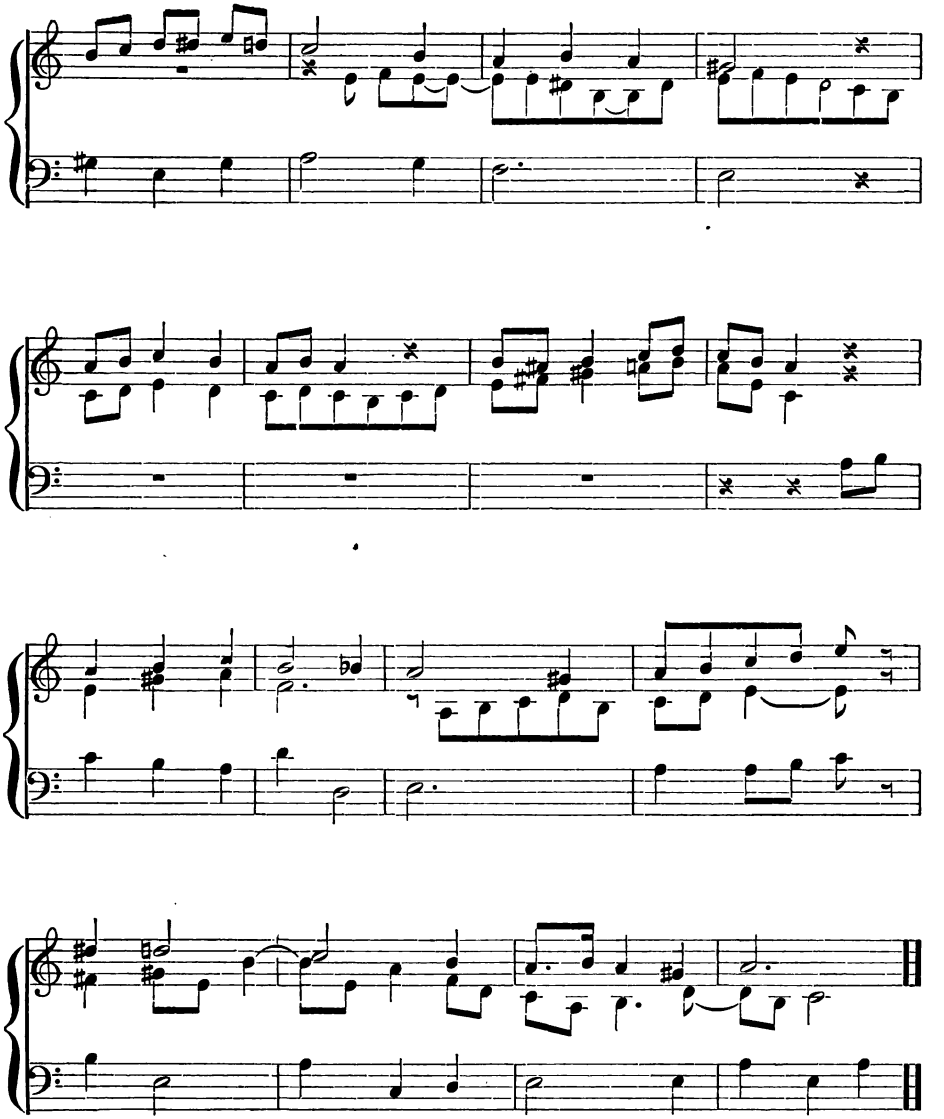
When practicing the augmented fourth an almost irresistible impulse is felt to pass from it to the fifth. Thus as Fa Si is sung  the voice inclines to pass at once to Do, while if the reverse is sung, Si Fa  , the voice tends to pass to Mi.

See Chart Series G. Page 20.

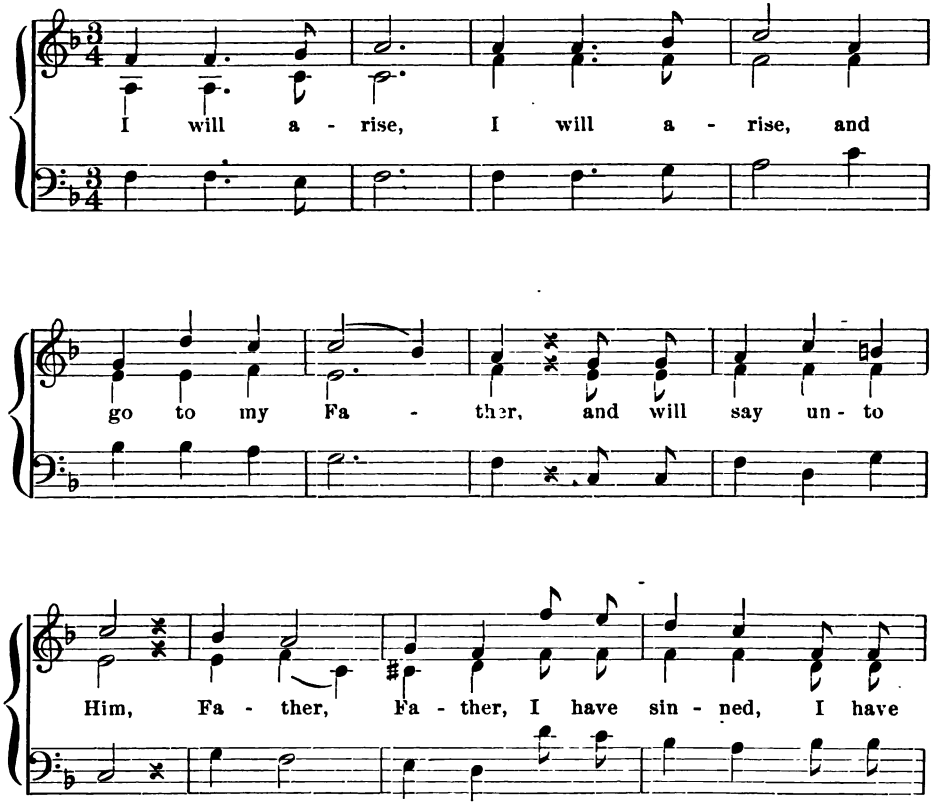
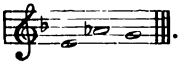
Theme by Gaetano Nava.

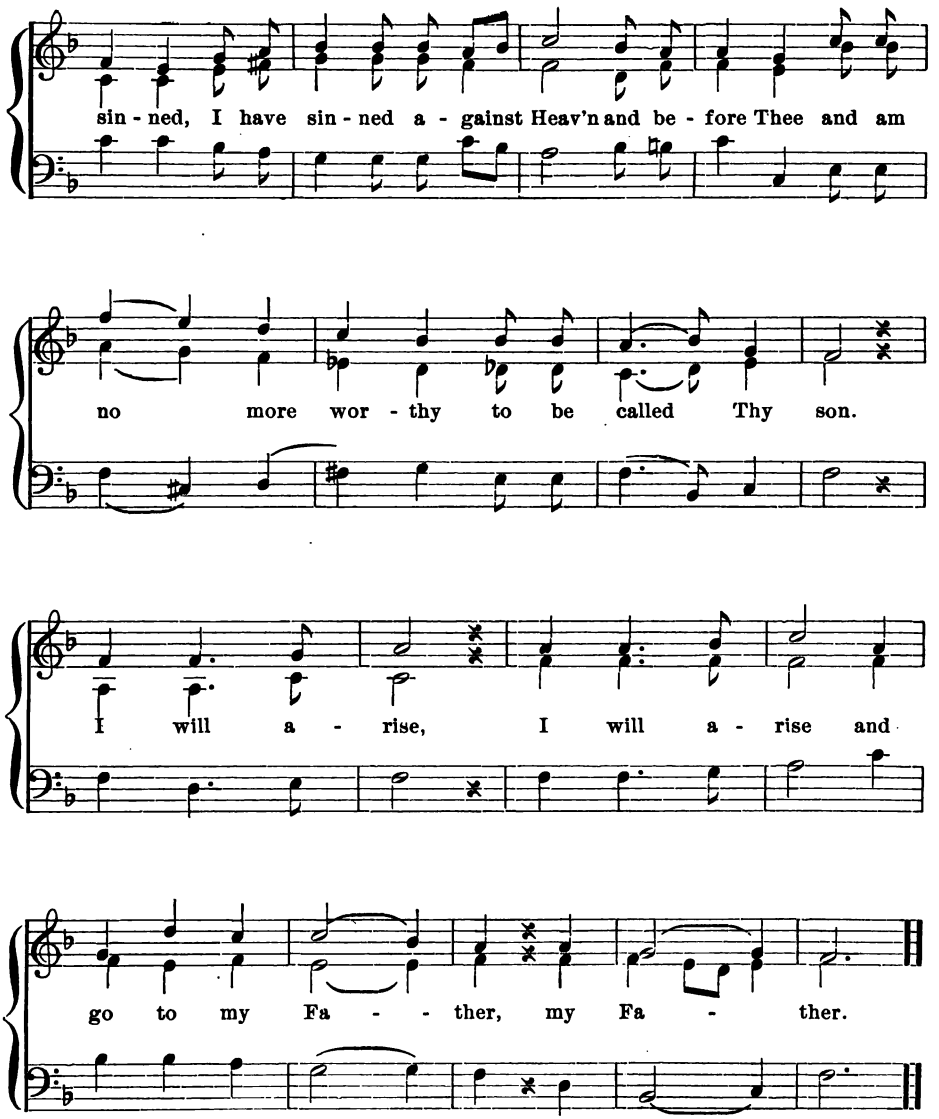
Ch. Ser. G. Page 23.

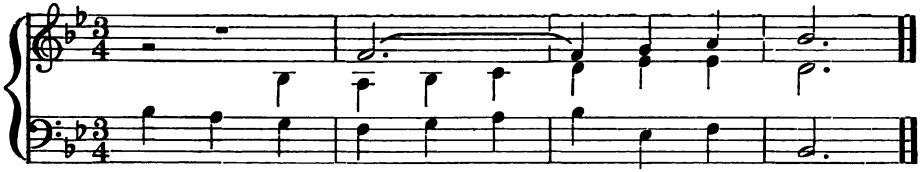
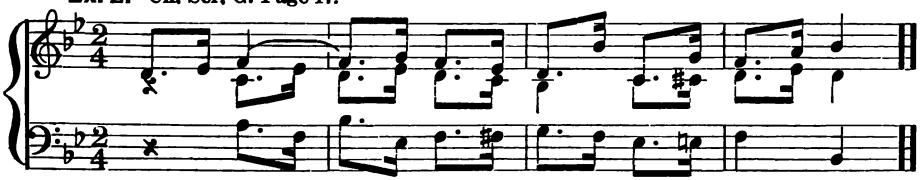
The Alto and Bass Voices
By Joseph N. Ashton.

The fourth like other intervals may be modified by accidentals, and all perfect fourths may be made augmented fourths. (See Chart Series G. No. 20.)

Again perfect fourths may be so affected by accidentals as to contain less than two major and one minor second. For instance, from Si to Mi is a perfect fourth.

No. 46. I will Arise.

Ch. Ser. G. Pages 11, 17 & 19.

RICHARD CECIL.

If, now, the Mi be flatted, we have a fourth containing one major and two minor seconds, thus;  . This fourth is called a diminished fourth.

The diminished fourth is, however, simply another representation of the major third, though in effect it is quite different from it.

sin - ned, I have sin - ned a - gainst Heav'n and be - fore Thee and am
no more wor - thy to be called Thy son.
I will a - rise, I will a - rise and
go to my Fa - - ther, my Fa - ther.

Ex. 1.

Ex. 2. Ch. Ser. G. Page 17.

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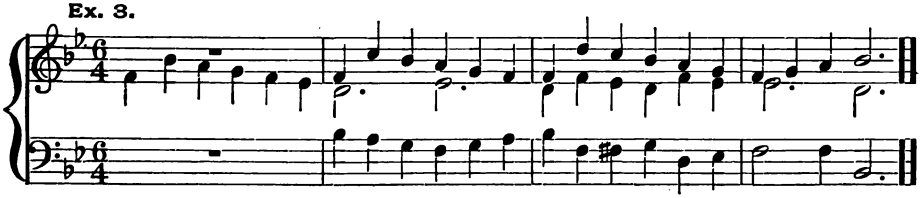
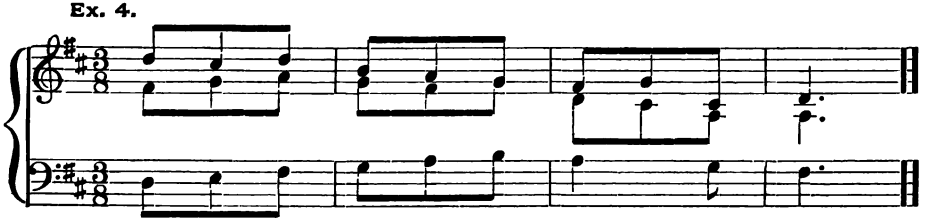
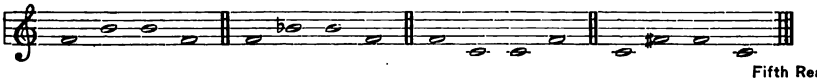

Ex. 4.

Dictation.

Fourths.

1. Represent a perfect fourth up from each tone of the scale of F major.

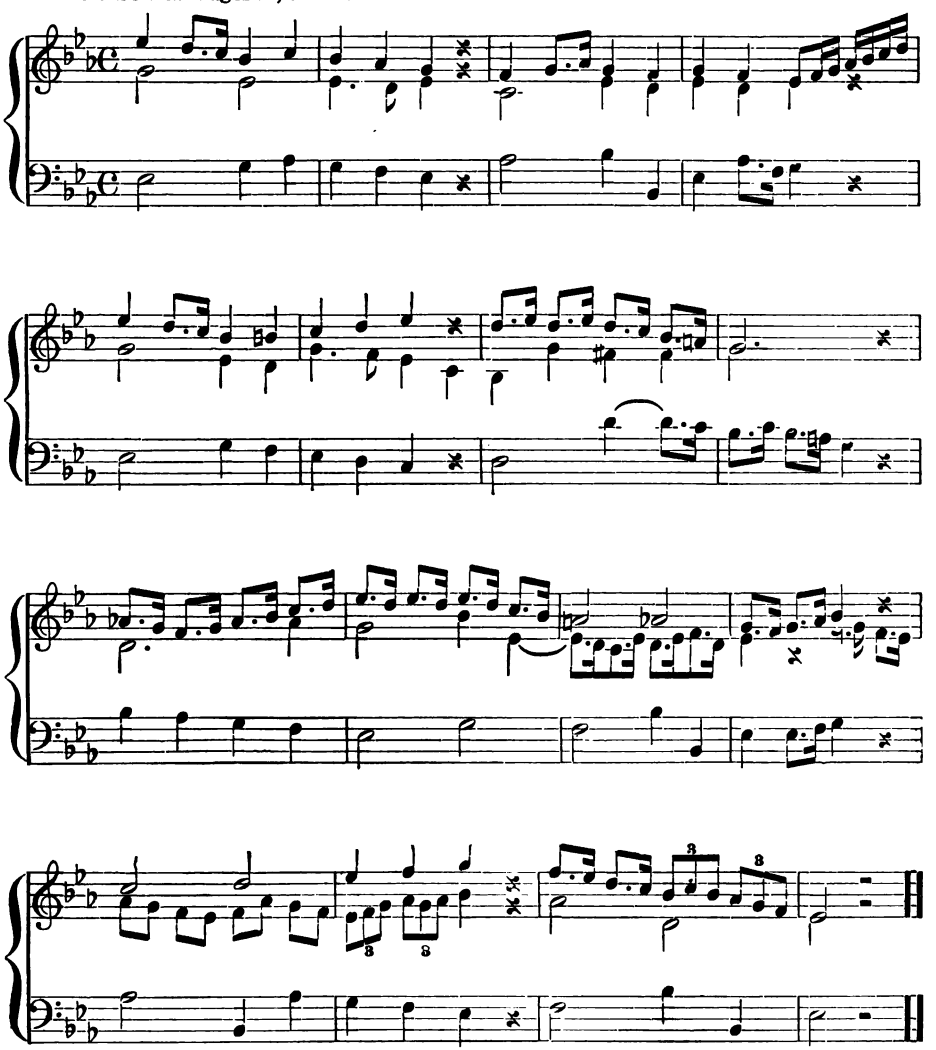
2. Represent an augmented fourth down from each tone of the scale of D major.

3. Give the kind of fourth and tell whether up or down, as the teacher sings the following in irregular order.



Theme by Gaetano Nava.

The Alto and Bass Voices
By Joseph N. Ashton.

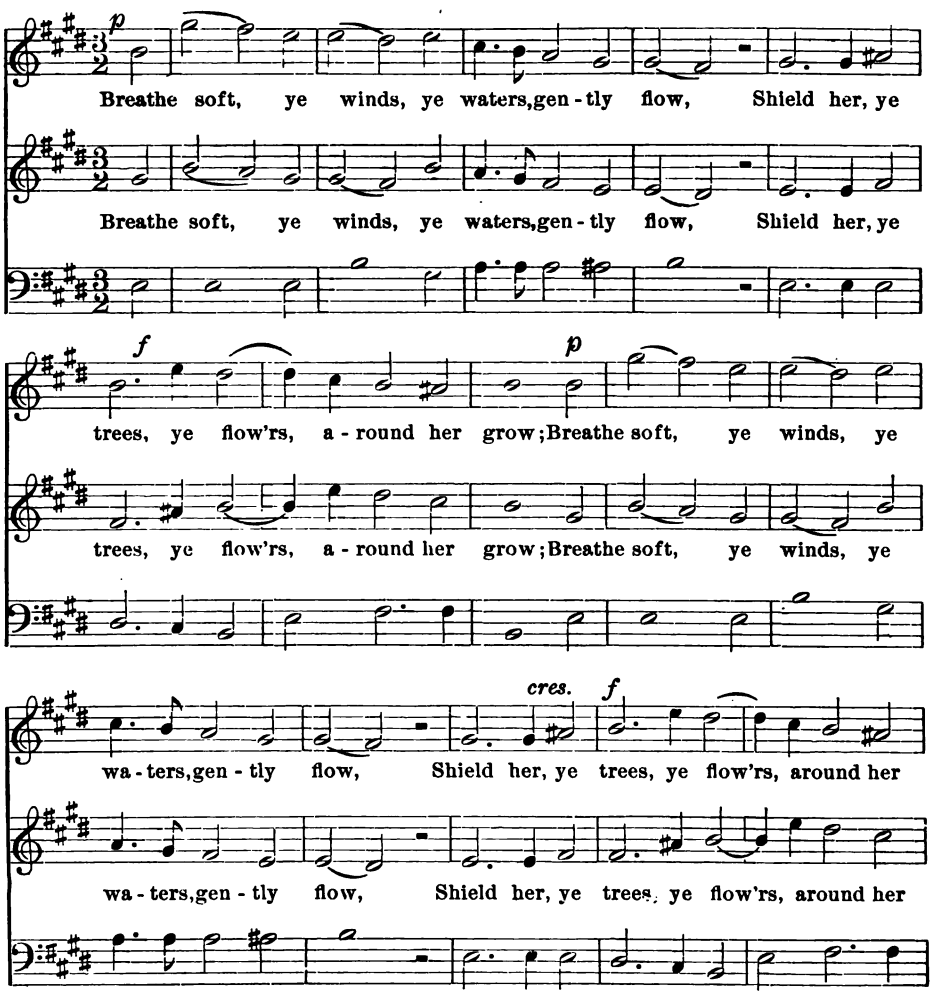
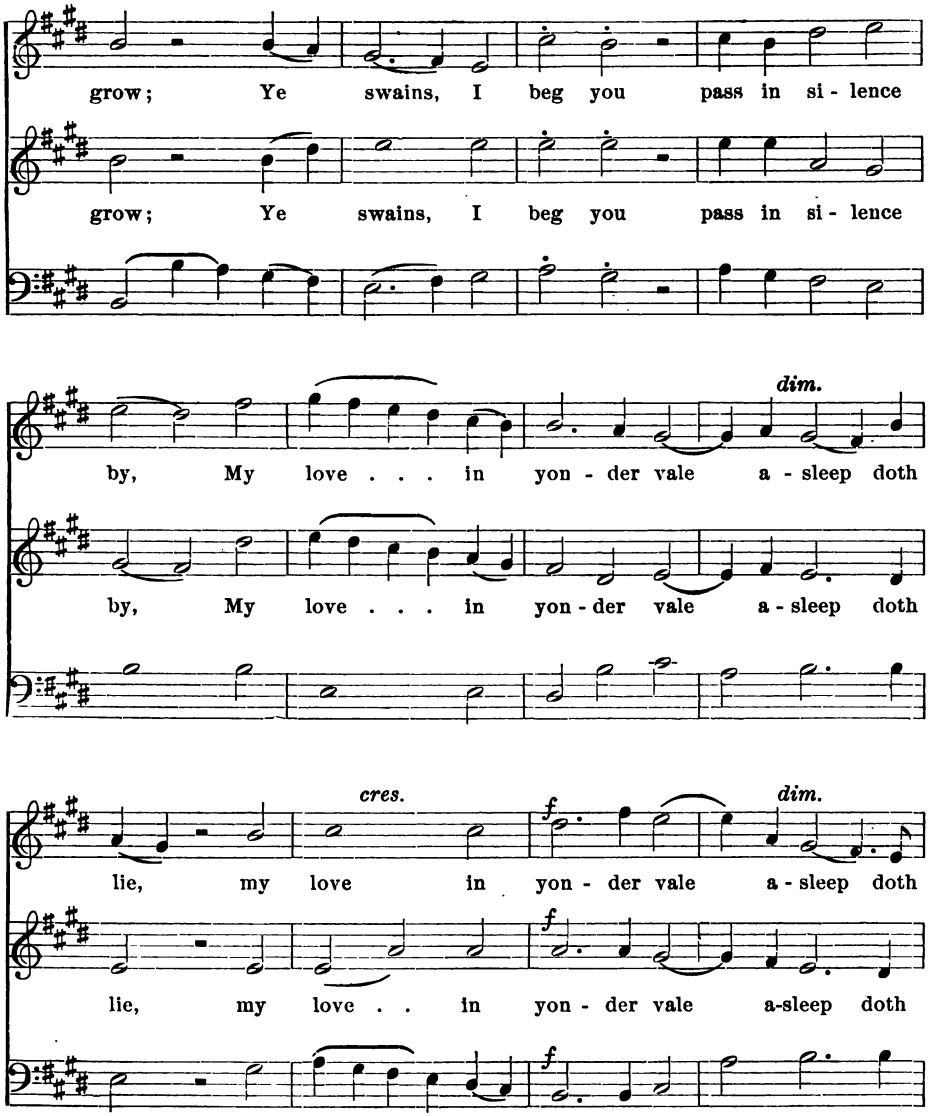
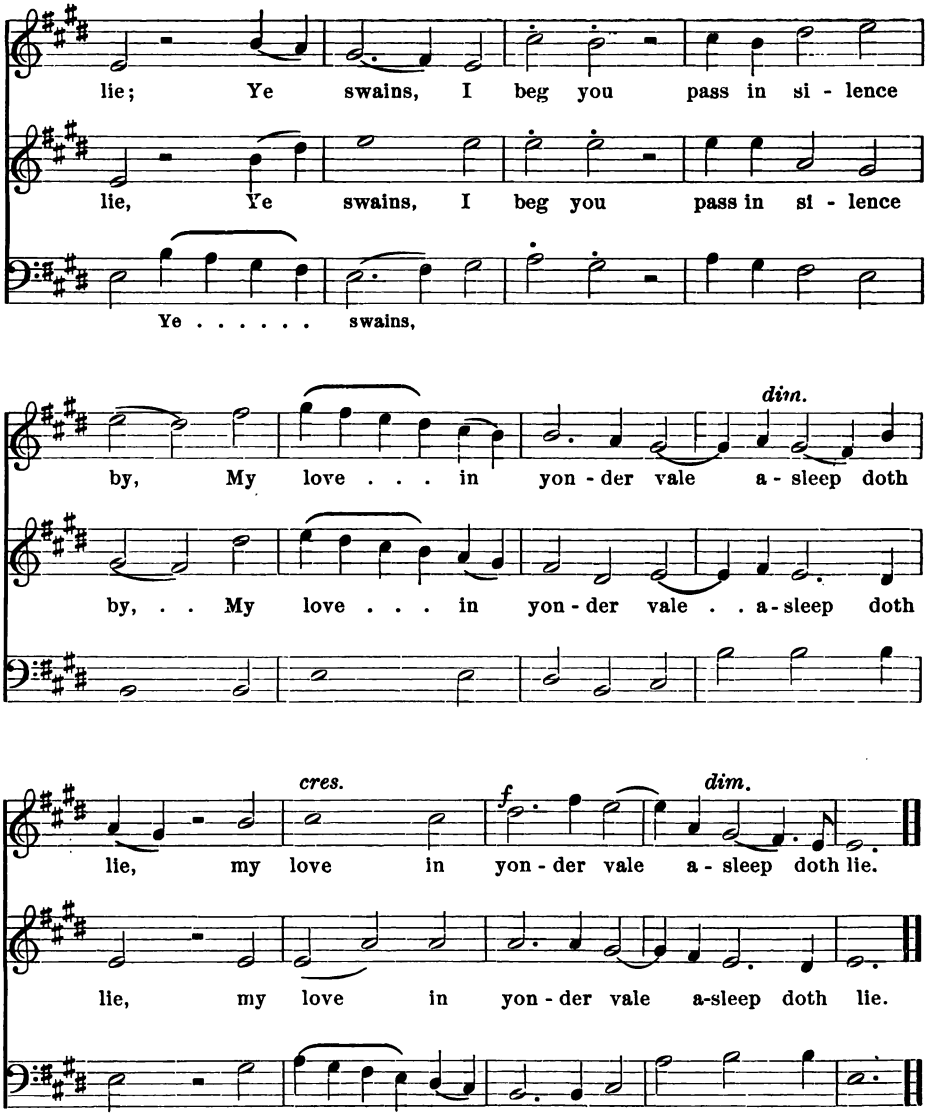
Ch. Ser. G. Pages 13, 16 & 17.

No. 47. Breathe soft, ye Winds.

Ch. Ser. G. Page 4.

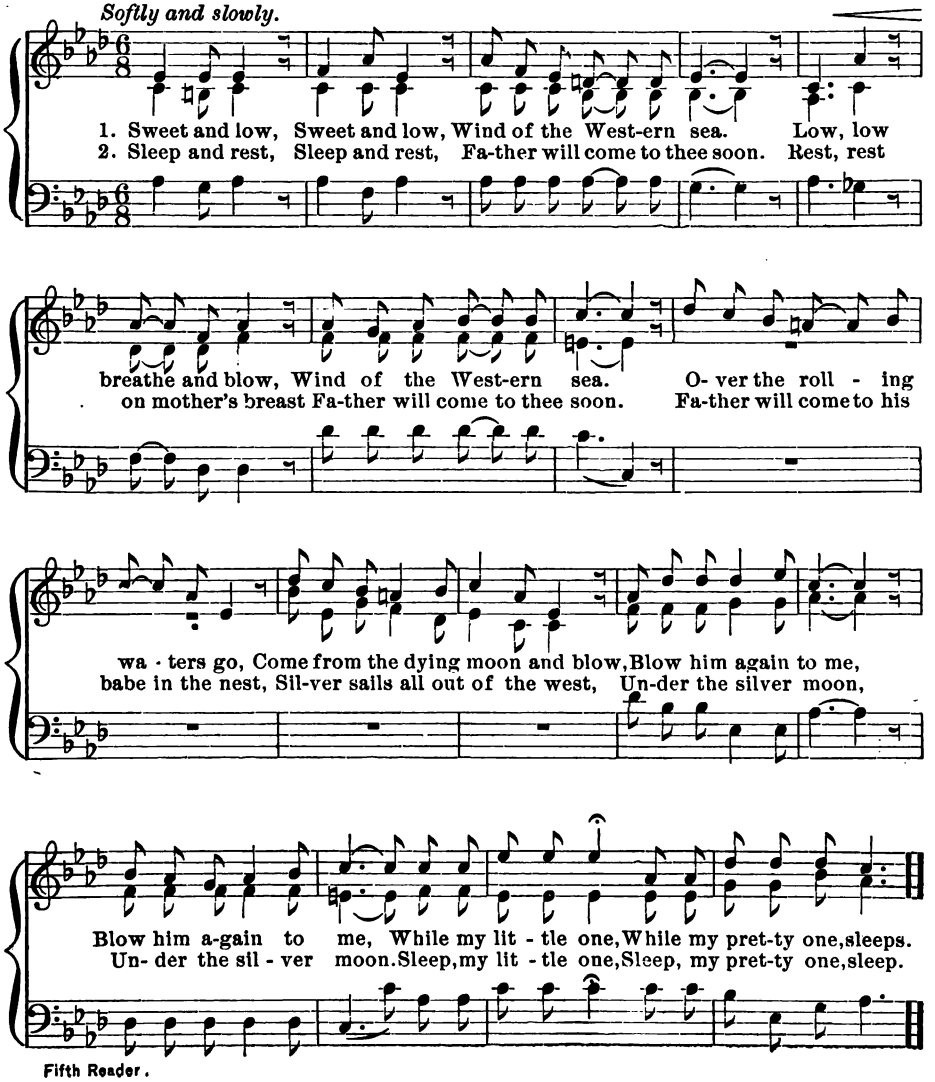
Music by WILLIAM PAXTON.
(English composer 17—, 1781.)

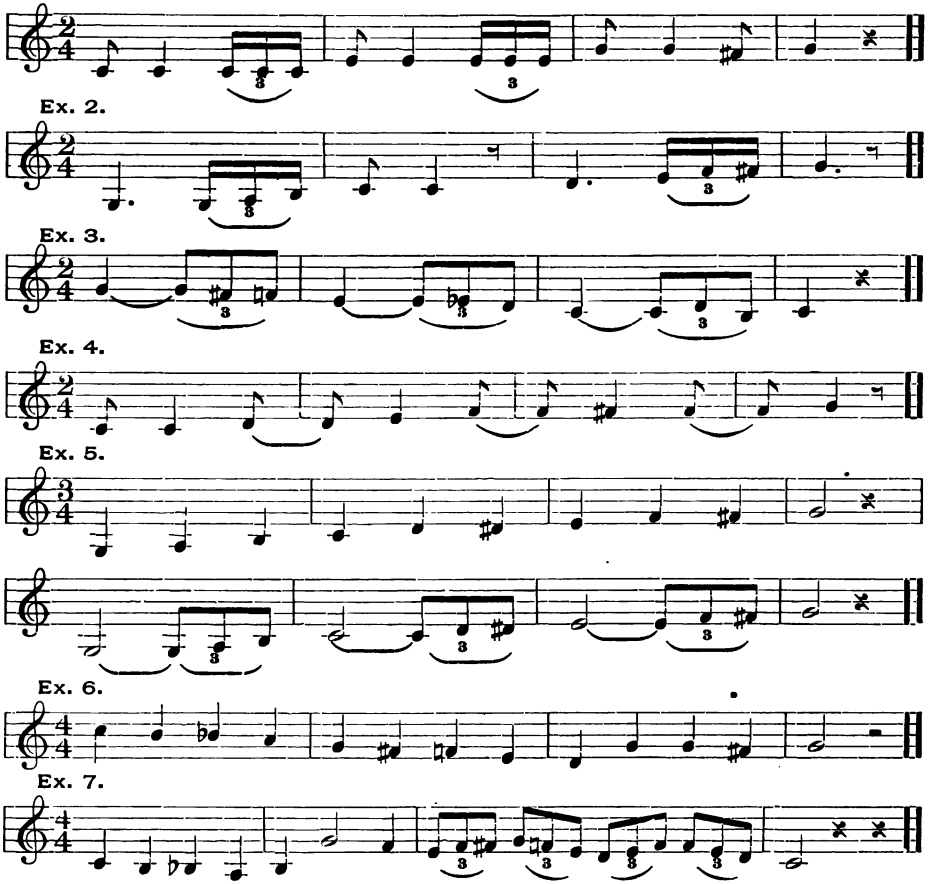
Andante.

cres.


p
Breathe soft, ye winds, ye waters, gen - tly flow, Shield her, ye
Breathe soft, ye winds, ye waters, gen - tly flow, Shield her, ye
f
trees, ye flow'rs, a - round her grow; Breathe soft, ye winds, ye
p
trees, ye flow'rs, a - round her grow; Breathe soft, ye winds, ye
cres.
f
wa - ters, gen - tly flow, Shield her, ye trees, ye flow'rs, around her
wa - ters, gen - tly flow, Shield her, ye trees, ye flow'rs, around her

grow; Ye swains, I beg you pass in si - lence
grow; Ye swains, I beg you pass in si - lence
dim.
by, My love . . . in yon - der vale a - sleep doth
by, My love . . . in yon - der vale a - sleep doth
cres.
f
dim.
lie, my love in yon - der vale a - sleep doth
f
lie, my love . . in yon - der vale a-sleep doth
f

lie; Ye swains, I beg you pass in si - lence
lie, Ye swains, I beg you pass in si - lence
Ye . . . . . swains,
by, My love . . . in yon - der vale a - sleep doth
dim.
by, . . My love . . . in yon - der vale . . a - sleep doth
cres.
f
dim.
lie, my love in yon - der vale a - sleep doth lie.
lie, my love in yon - der vale a-sleep doth lie.

No. 48. Sweet and Low.

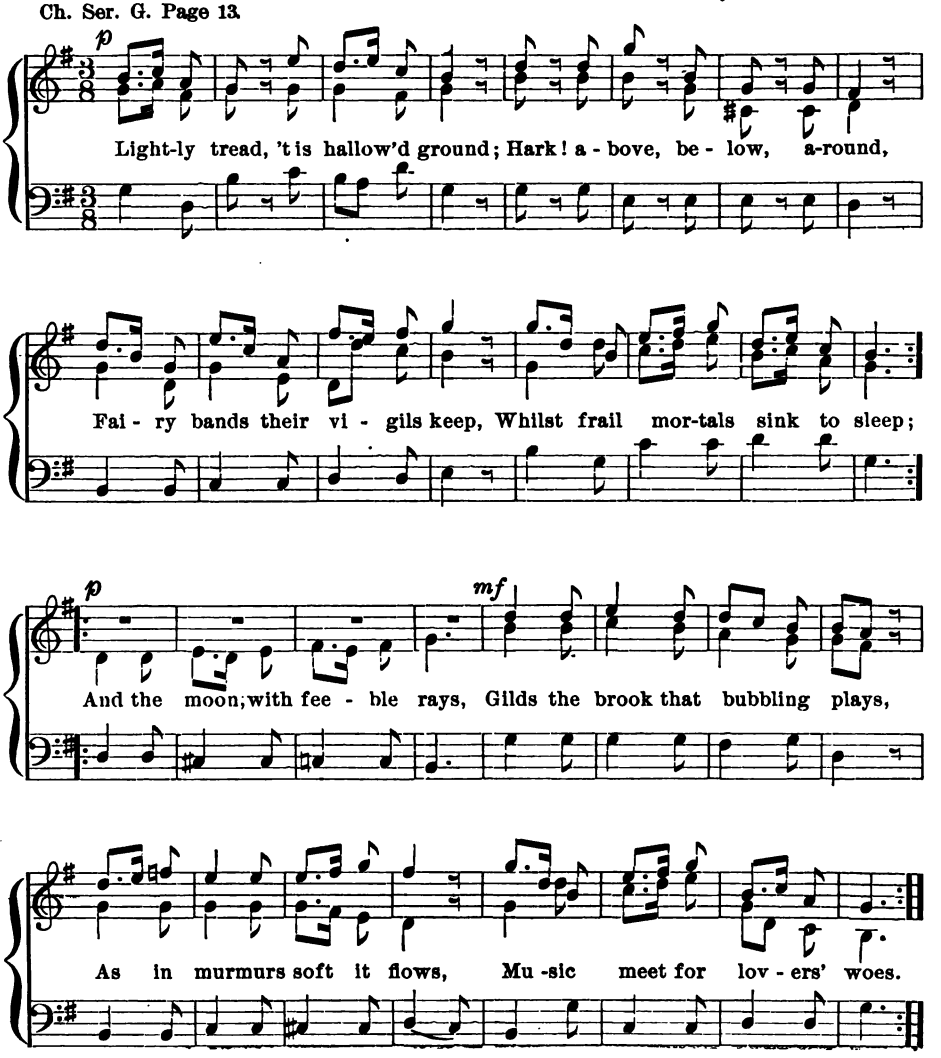
Words by ALFRED, LORD TENNYSON.
(English poet, 1809–1892.)

Softly and slowly.
1. Sweet and low, Sweet and low, Wind of the West-ern sea. Low, low
2. Sleep and rest, Sleep and rest, Fa-ther will come to thee soon. Rest, rest
breathe and blow, Wind of the West-ern sea. O- ver the roll - ing
on mother's breast Fa-ther will come to thee soon. Fa-ther will come to his
wa - ters go, Come from the dying moon and blow, Blow him again to me,
babe in the nest, Sil-ver sails all out of the west, Un-der the silver moon,
Blow him a-gain to me, While my lit - tle one, While my pret-ty one, sleeps.
Un- der the sil - ver moon. Sleep, my lit - tle one, Sleep, my pret-ty one, sleep.

Ex. 1. Ch. Ser. G. Pages 9, 12 & 13.

The fifth from Do to Sol is called a perfect fifth. It contains three major seconds and one minor second. This is the pattern for all perfect fifths.

Doubtless the effect of the perfect fifth has been noticed many times when a violinist has been tuning his instrument. When in tune the violin strings give tones a fifth apart.

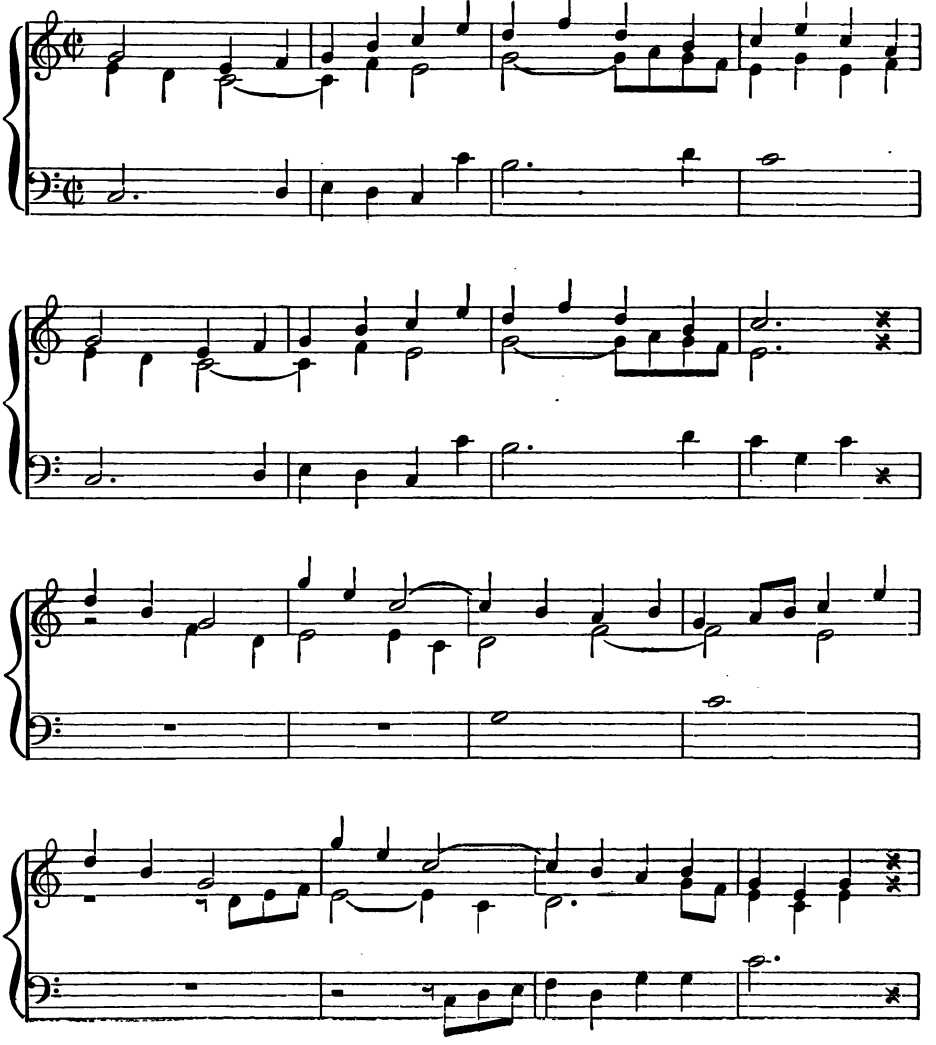
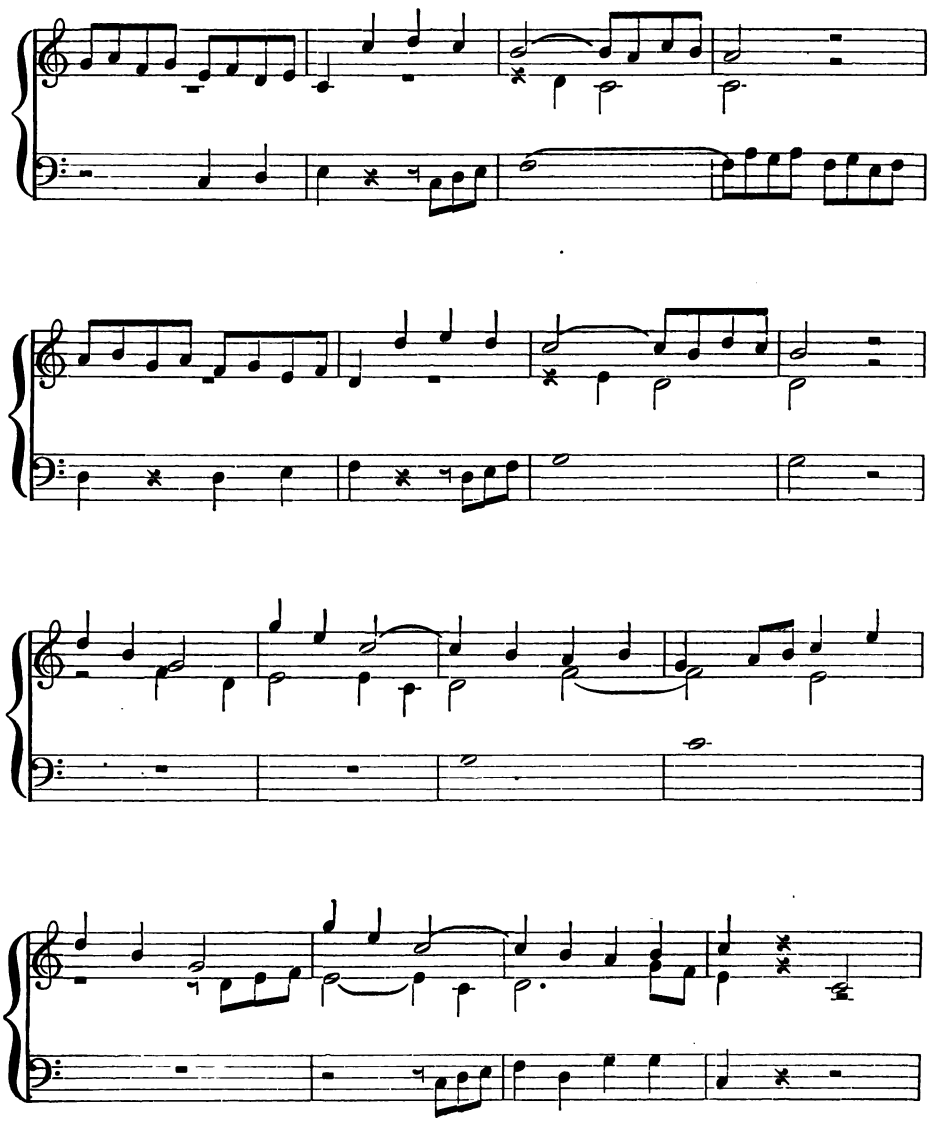
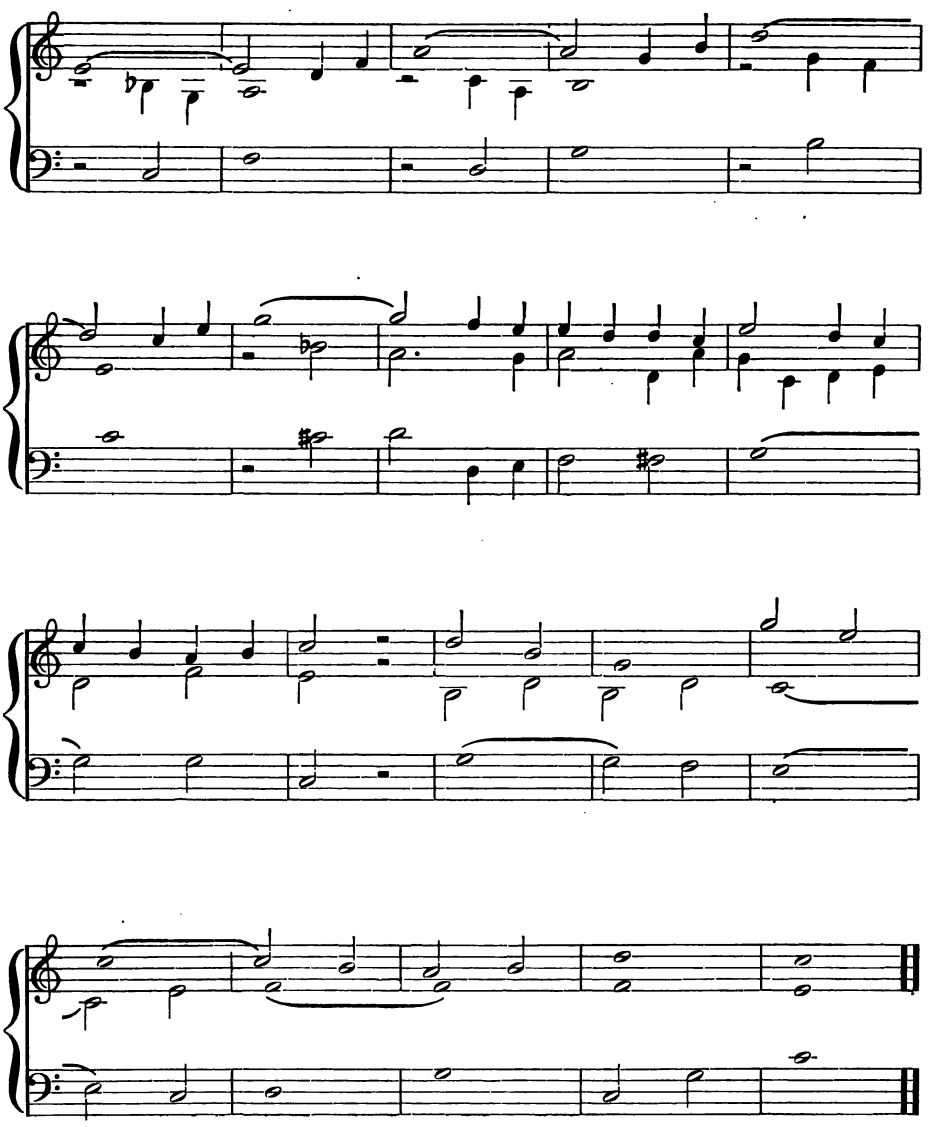
No. 49. Lightly Tread.

Music by J. SCOTLAND.

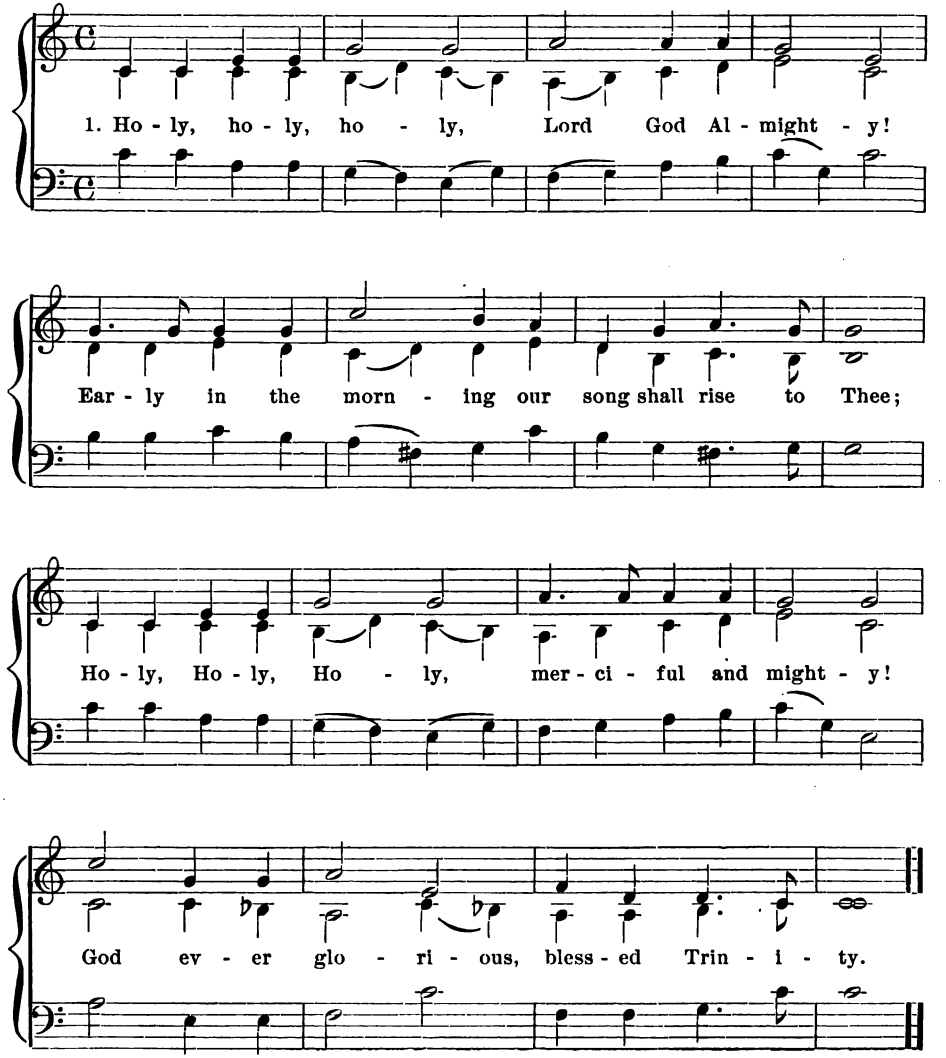
Ch. Ser. G. Page 13.

p
Light-ly tread, 't is hallow'd ground; Hark! a - bove, be - low, a-round,
Fai - ry bands their vi - gils keep, Whilst frail mor-tals sink to sleep;
p
mf
And the moon; with fee - ble rays, Gilds the brook that bubbling plays,
As in murmurs soft it flows, Mu -sic meet for lov - ers' woes.

Theme by Luigi Rossi.

Ch. Ser. G. Page 21.

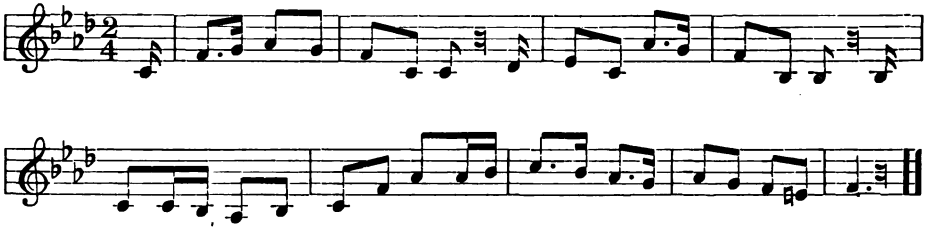
The Alto and Bass Voices
By JOSEPH N. ASHTON.

No. 50. Holy, Holy.

The Poem by REGINALD HEBER.
(English writer, 1783–1826.)

Music by J. B. DYKES.
(English composer, 1823–1876.)

1. Ho - ly, ho - ly, ho - ly, Lord God Al - might - y!
Ear - ly in the morn - ing our song shall rise to Thee;
Ho - ly, Ho - ly, Ho - ly, mer - ci - ful and might - y!
God ev - er glo - ri - ous, bless - ed Trin - i - ty.

Vocal Drill.

Ex. 1.

Ex. 2. Ch. Ser. G. Pages 12, 13 & 1 Irish Melody.

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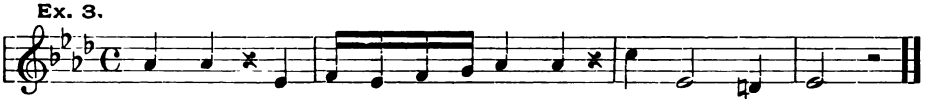
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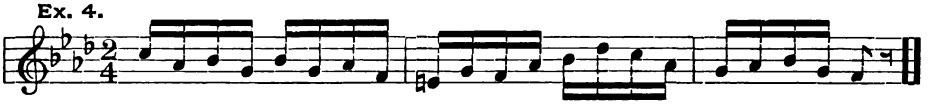
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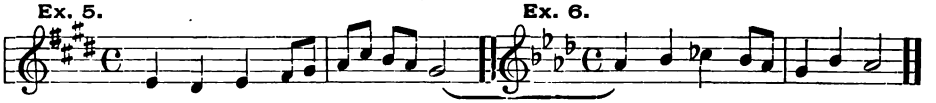
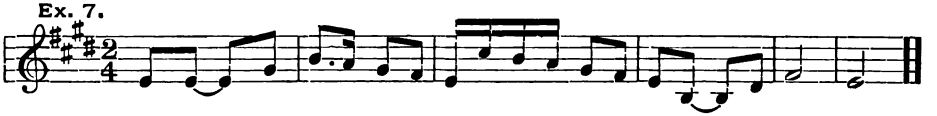

Ex. 6.

Ex. 7.

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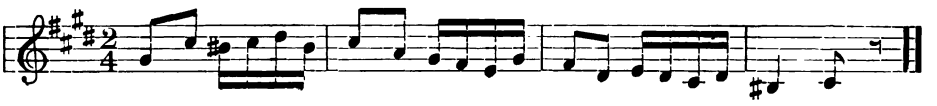
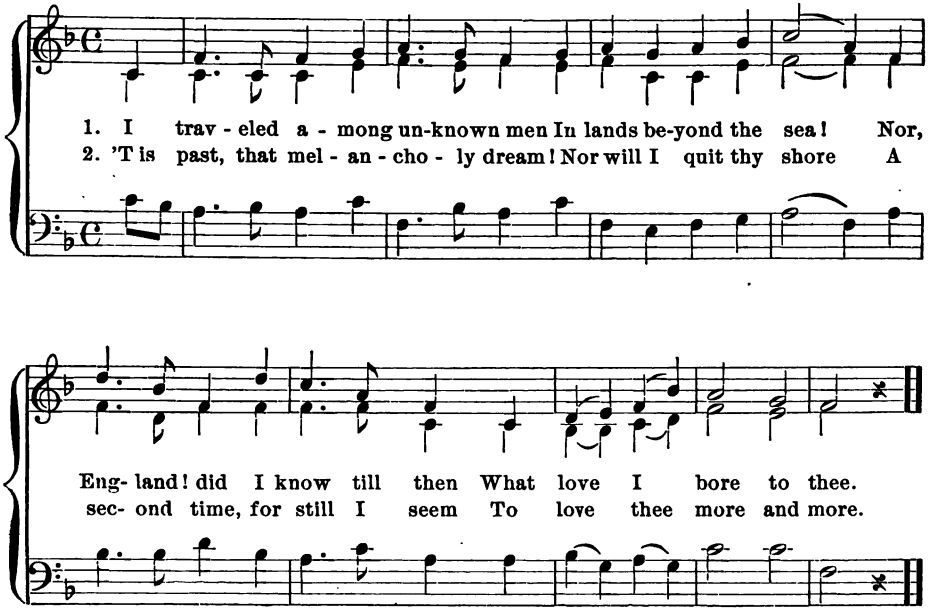
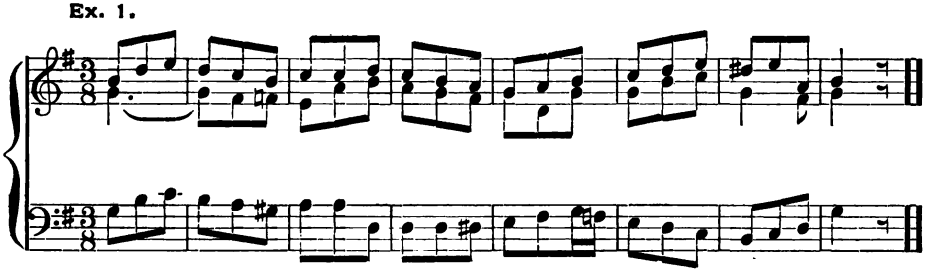
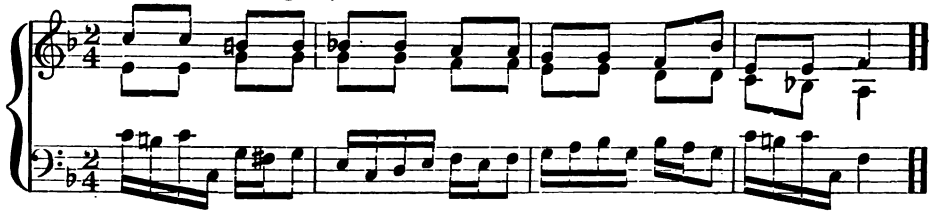

No. 51. England.

The poem by WILLIAM WORDSWORTH.
(English author, 1770–1850.)

The melody by
ALBERT METHFESSEL, (arr.).


1. I trav - eled a - mong un-known men In lands be-yond the sea! Nor,
2. 'T is past, that mel - an - cho - ly dream! Nor will I quit thy shore A
Eng- land! did I know till then What love I bore to thee.
sec- ond time, for still I seem To love thee more and more.

Ex. 1.

Ex. 1. Ch. Ser. G. Pages 7, 12 and 13.

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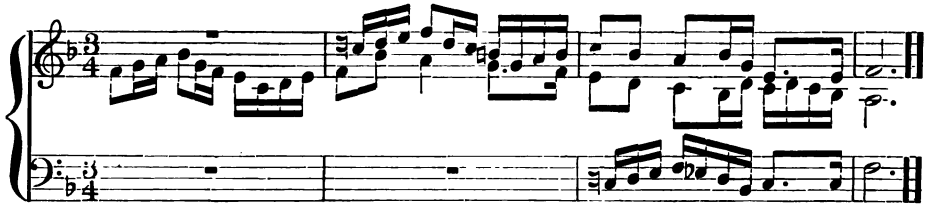
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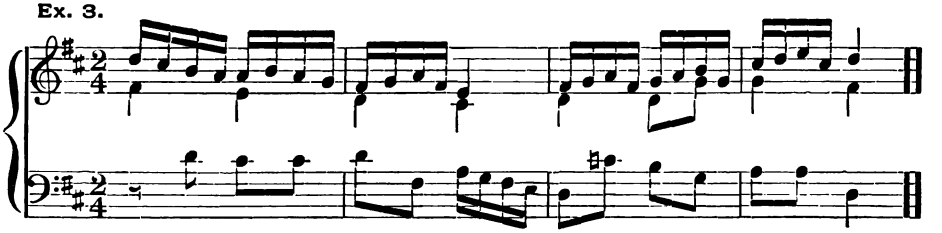
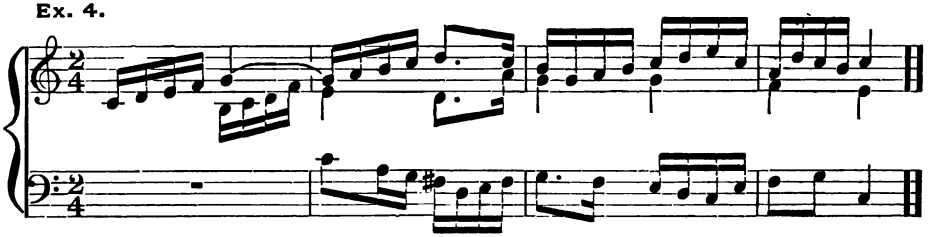
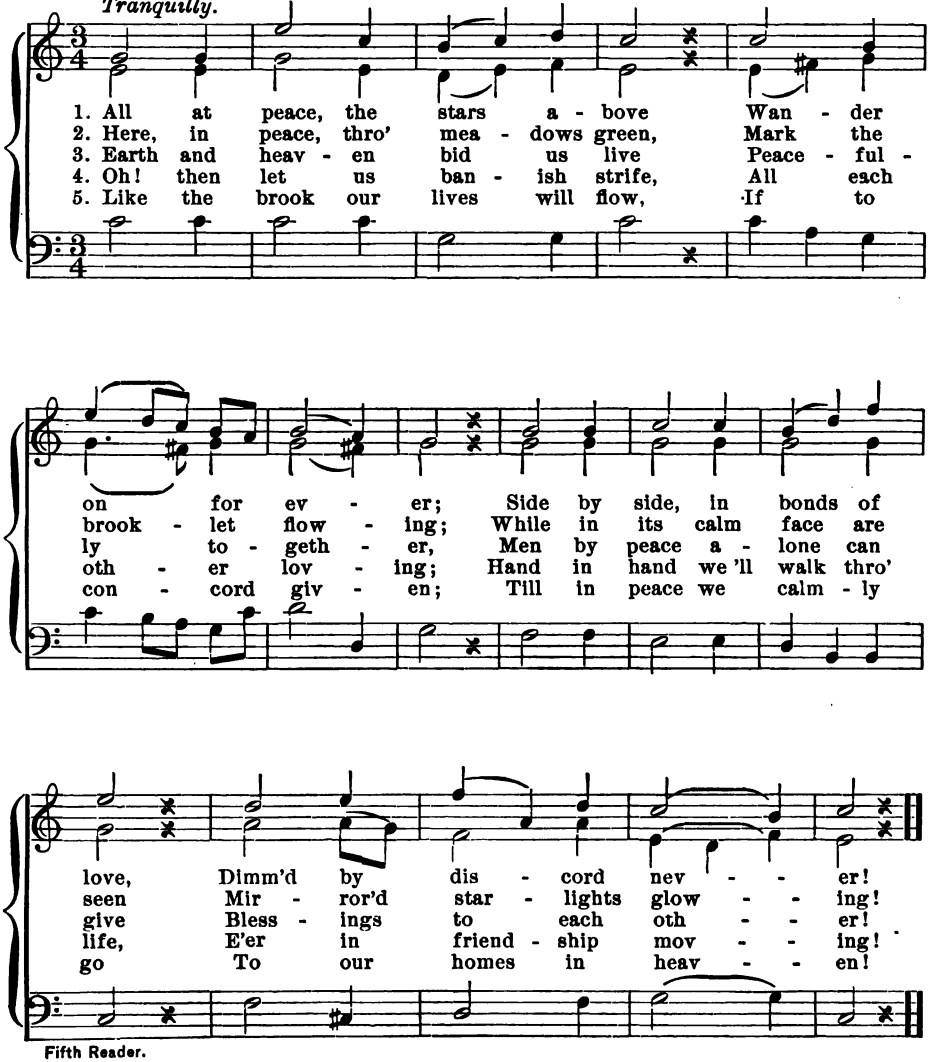
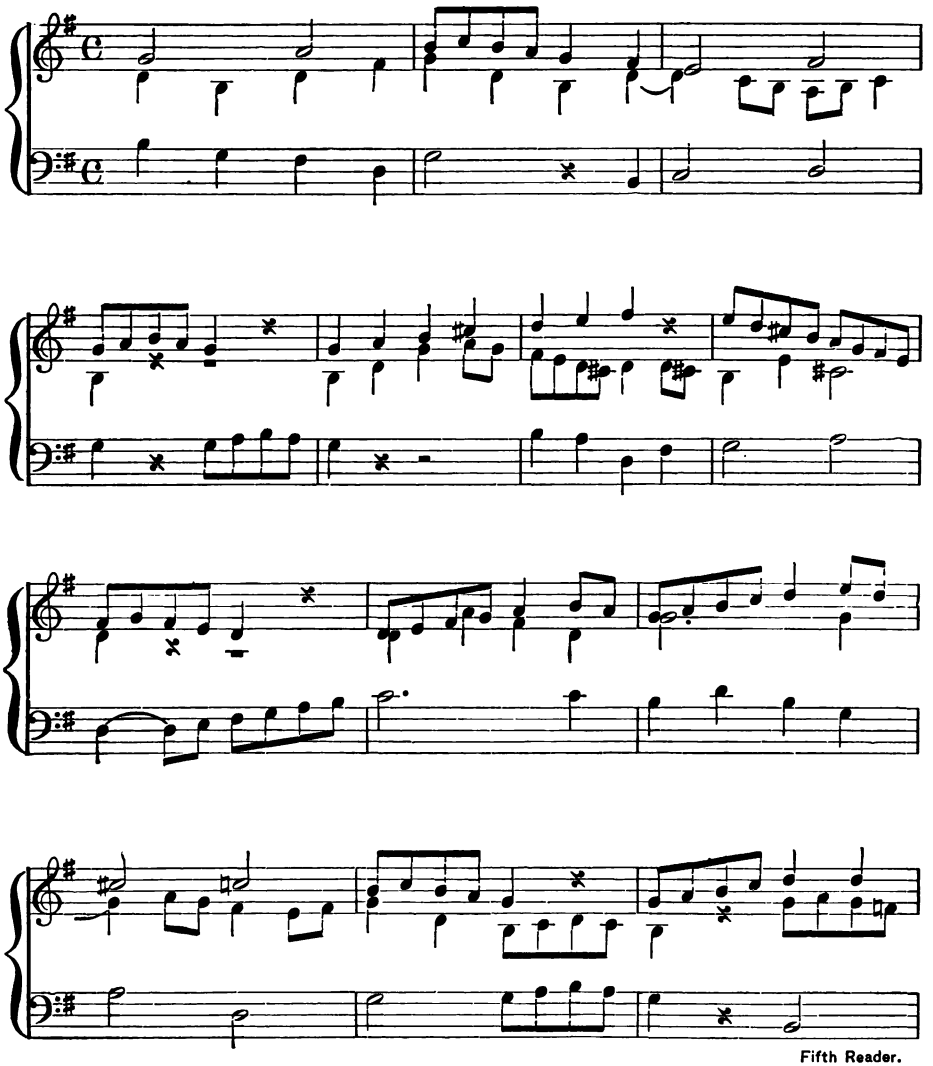
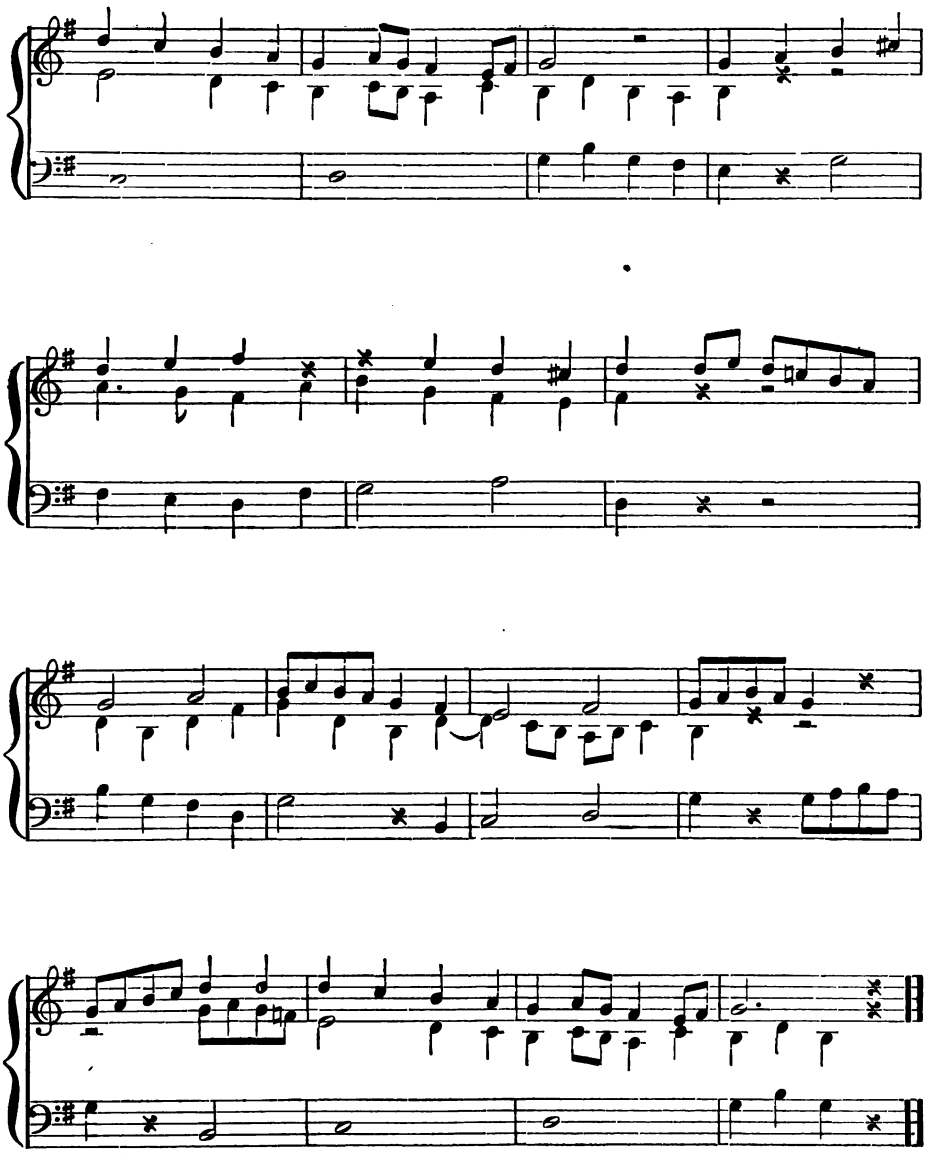
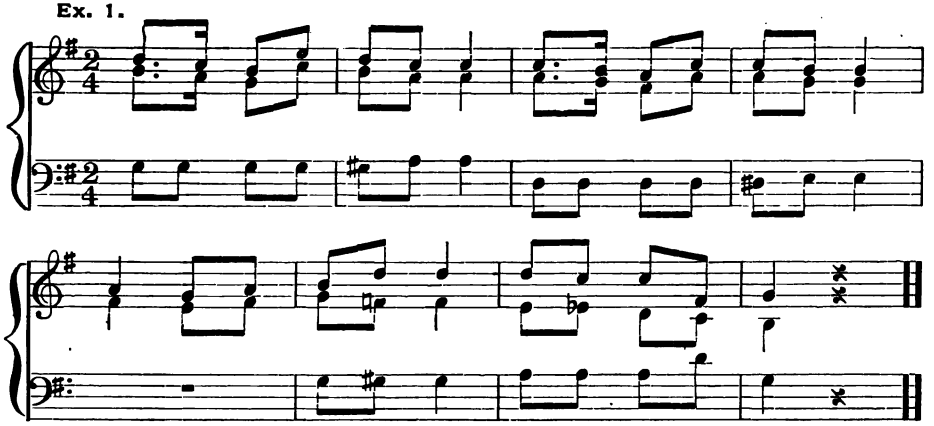
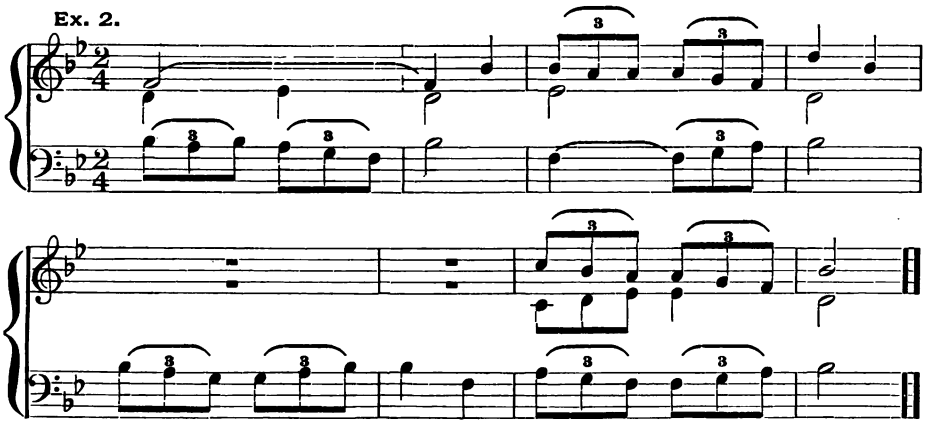

Ex. 4.

No. 52. The Song of Peace.

Music by F. SILCHER.
(German composer, 1789–1860.)

Ch. Ser. G. Page 20.
Tranquilly.


1. All at peace, the stars a - bove Wan - der
2. Here, in peace, thro' mea - dows green, Mark the
3. Earth and heav - en bid us live Peace - ful -
4. Oh! then let us ban - ish strife, All each
5. Like the brook our lives will flow, If to
on for ev - er; Side by side, in bonds of
brook - let flow - ing; While in its calm face are
ly to - geth - er, Men by peace a - lone can
oth - er lov - ing; Hand in hand we 'll walk thro'
con - cord giv - en; Till in peace we calm - ly
love, Dimm'd by dis - cord nev - - er!
seen Mir - ror'd star - lights glow - - ing!
give Bless - ings to each oth - - er!
life, E'er in friend - ship mov - - ing!
go To our homes in heav - - en!

Theme by Gaetano Nava.

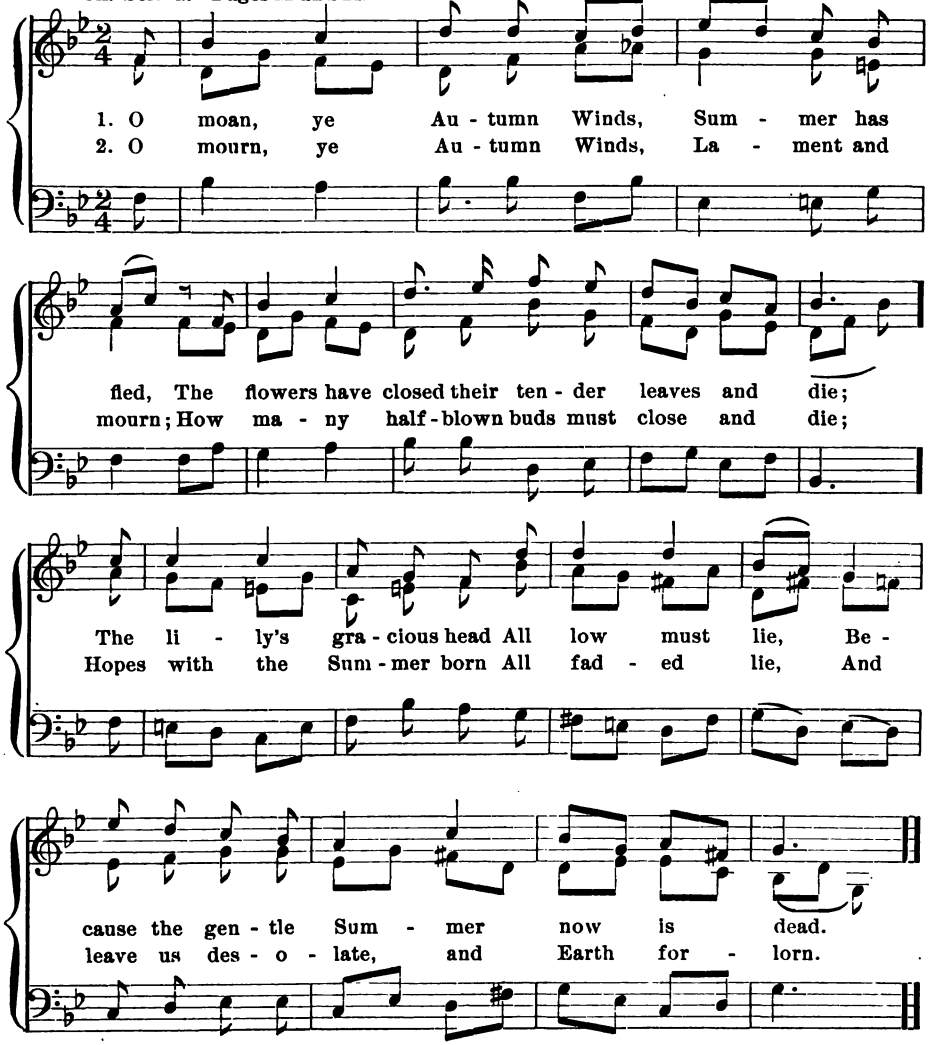
The Alto and Bass Voices
By JOSEPH N. ASHTON.

Ex. 1.

Ex. 2.

From Re to La is also a perfect fifth, and from Mi to Si, Fa to Do, Sol to Re, and La to Mi, likewise; but from Si to Fa includes both of the minor seconds of the scale and gives us the diminished fifth.

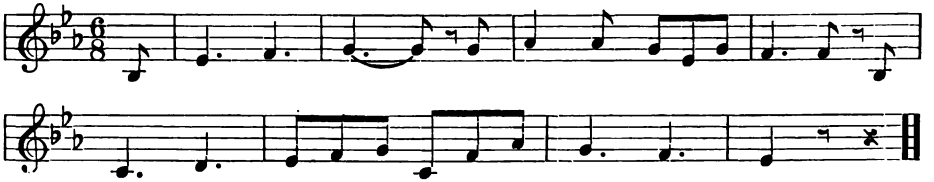
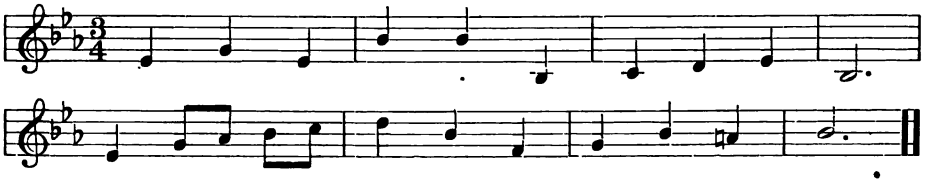
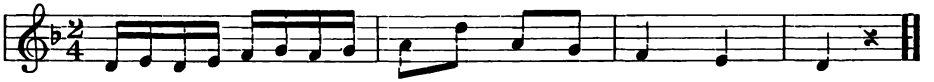
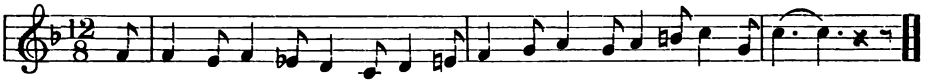
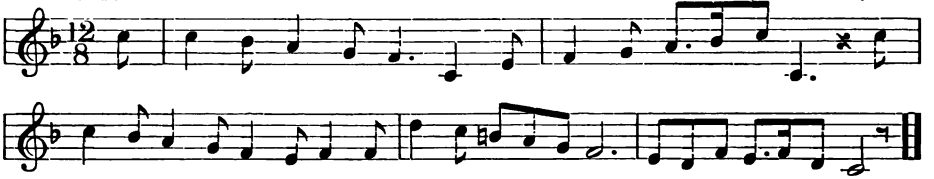
The diminished fifth and the augmented fourth are similar in effect. The study of the diminished fifth reveals the tendency of the voice to pass to the same tones that follow the augmented fourth, but in this case the voice progresses in the opposite direction.

No. 53. A Lament for the Summer.

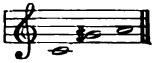
Words by ADELAIDE A. PROCTER.
(English writer, 1825–1864.)

Old Melody, (arr.).
(English.)

Ch. Ser. G. Pages 22 and 24.

1. O moan, ye Au - tumn Winds, Sum - mer has
2. O mourn, ye Au - tumn Winds, La - ment and
fled, The flowers have closed their ten - der leaves and die;
mourn; How ma - ny half - blown buds must close and die;
The li - ly's gra - cious head All low must lie, Be -
Hopes with the Sum - mer born All fad - ed lie, And
cause the gen - tle Sum - mer now is dead.
leave us des - o - late, and Earth for - lorn.

Ex. 1. Ch. Ser. G. Page 16. GIOVANNI MARTINI.

Ex. 2. Welsh Air.

Ex. 3. GUSTAVE SCHARFE.

Ex. 4.

Ex. 5. HANDEL ("Messiah").

Fifths, like all other intervals, may be affected by accidentals, by means of which all perfect fifths may be made diminished, and give the effect of Si, Fa in the scale.

Perfect fifths may be made into augmented fifths by accidentals, and the effect wholly changed.

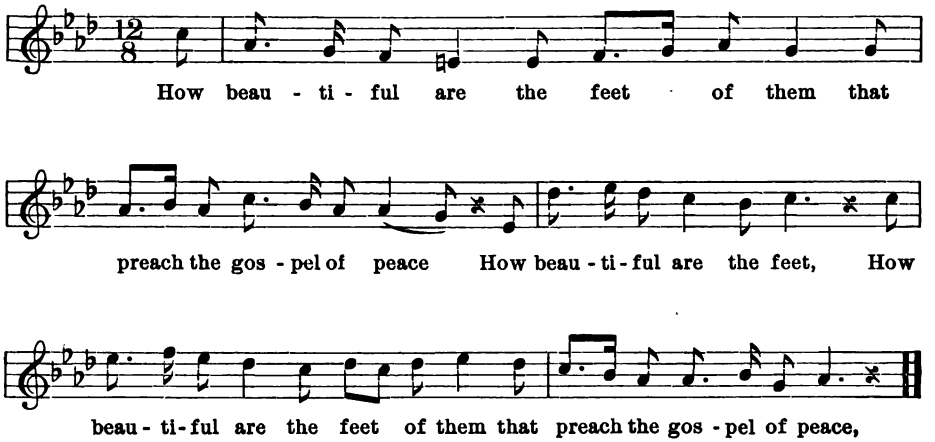
Thus the fifth Do Sol may be made Do Si 

For study of fifths see Chart Series G, page 21.

No. 54. How Beautiful are the Feet.

From the "MESSIAH."

Music by G. F. HANDEL.
(German composer, 1685–1757.)

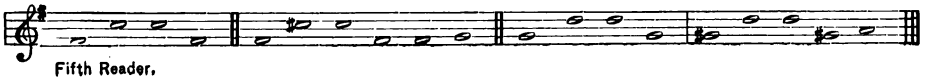

How beau - ti - ful are the feet of them that
preach the gos - pel of peace How beau - ti - ful are the feet, How
beau - ti - ful are the feet of them that preach the gos - pel of peace,

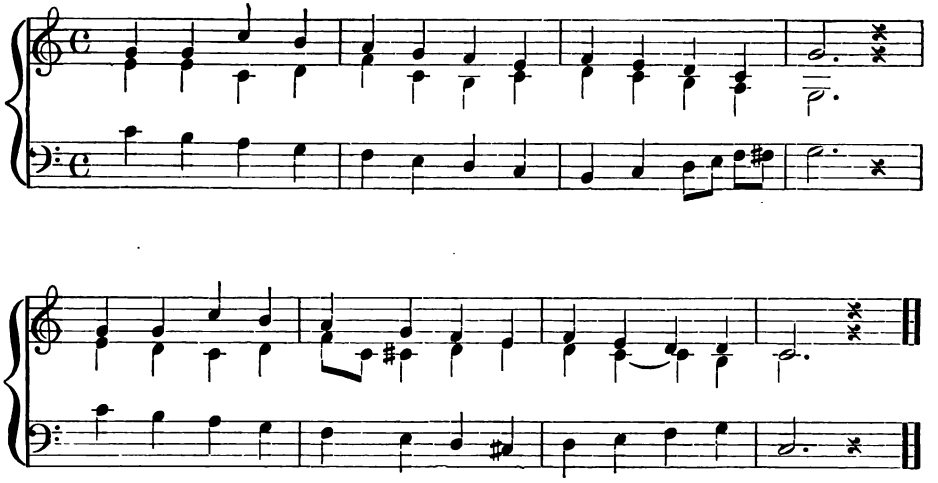
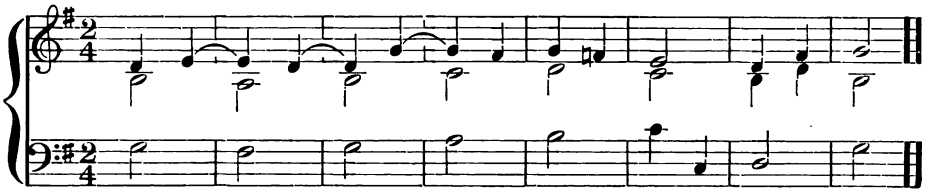
Dictation.

FIFTHS.

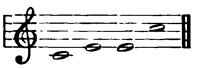
1. Represent a perfect fifth up and down from each tone in the scale of C major.

2. Represent a diminished fifth up and down from each tone of the scale of D major.

Give the kind of fifth as the teacher sings the following in irregular order.

Theme by P. E. RASMUNSEN (arr.).

Ex. 1.

Ex. 2.

The study of sixths may be simplified by comparing them with thirds of which they are the complement.

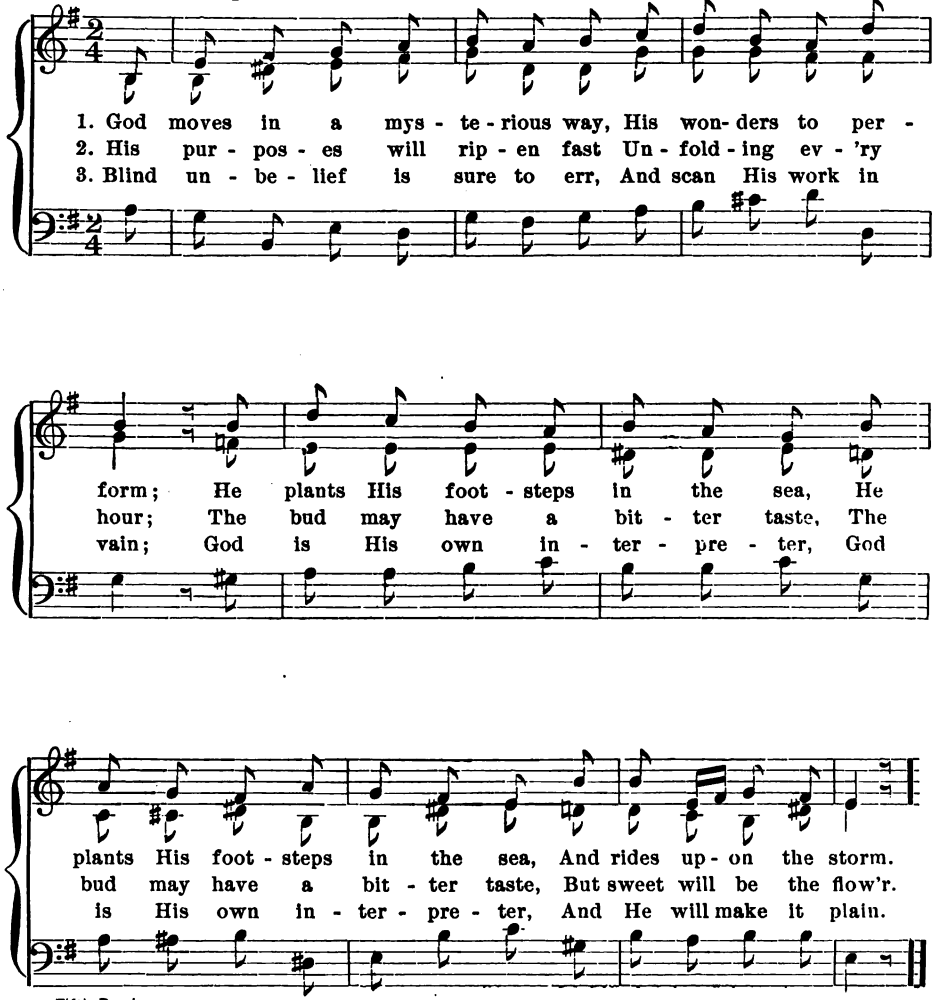
By the complement is meant the interval which completes the octave. Thus from Do to Mi is a third, from Mi to Do is a sixth. Mi Do (up) is called the inversion of Do Mi.



Third Sixth

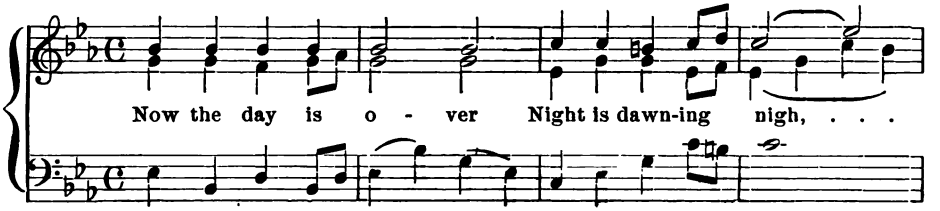
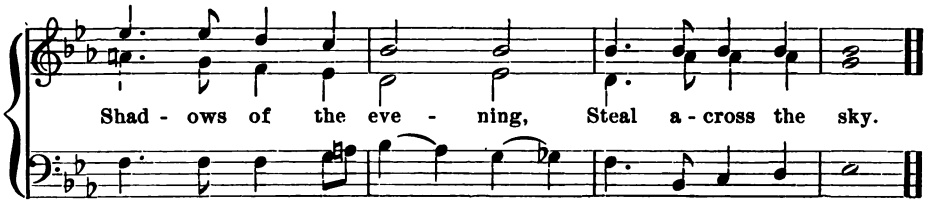
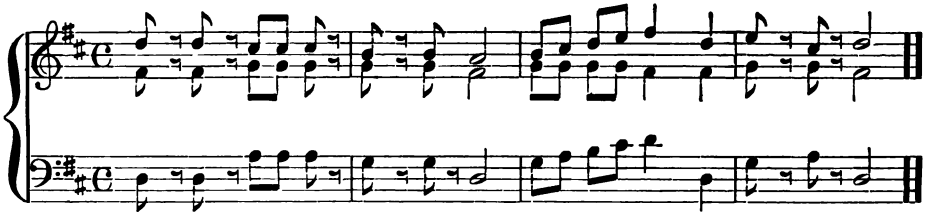
No. 55. God moves in a Mysterious Way.

Words by WILLIAM COWPER.
(English writer, 1731–1800.)
Ch. Ser. G. Page 11.

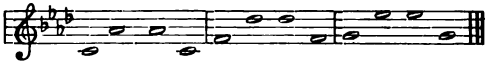
Melody, (arr.)
From the "SIEBENGEBIRGE."

1. God moves in a mys - te - rious way, His won- ders to per -
2. His pur - pos - es will rip - en fast Un - fold - ing ev - 'ry
3. Blind un - be - lief is sure to err, And scan His work in
form; He plants His foot - steps in the sea, He
hour; The bud may have a bit - ter taste, The
vain; God is His own in - ter - pre - ter, God
plants His foot - steps in the sea, And rides up - on the storm.
bud may have a bit - ter taste, But sweet will be the flow'r.
is His own in - ter - pre - ter, And He will make it plain.

No. 56. Now the Day is over.

The poem by S. BARING-GOULD. (English writer 1834—.)

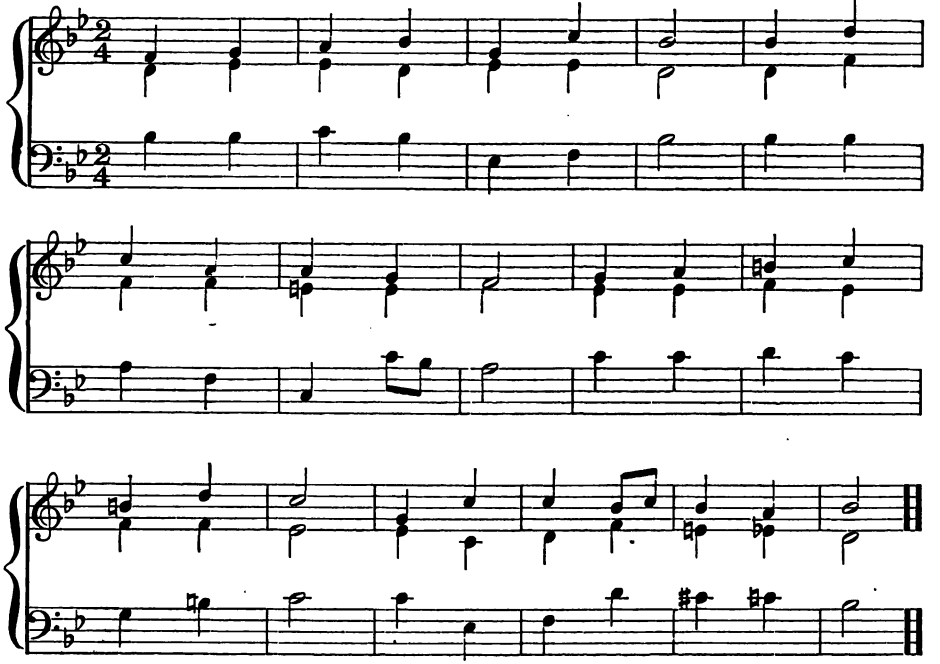
Music by J. BARNBY. (English composer 1838—.)

Ex. 1.

Sixths are known as major, minor, and augmented.

There are but three minor sixths in the diatonic scale. They are Mi Do, La Fa, Si Sol.



Sixths, like the other intervals, may be affected by accidentals; and all minor sixths may be made major, and all major sixths may be made augmented. See Chart Series G, page 22.

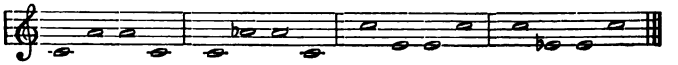
Melody by J. Arnoud.

Ch. Ser. G. Pages 18 and 19. Theme by J. ARNOUD. (arr).

Dictation.

SIXTHS.

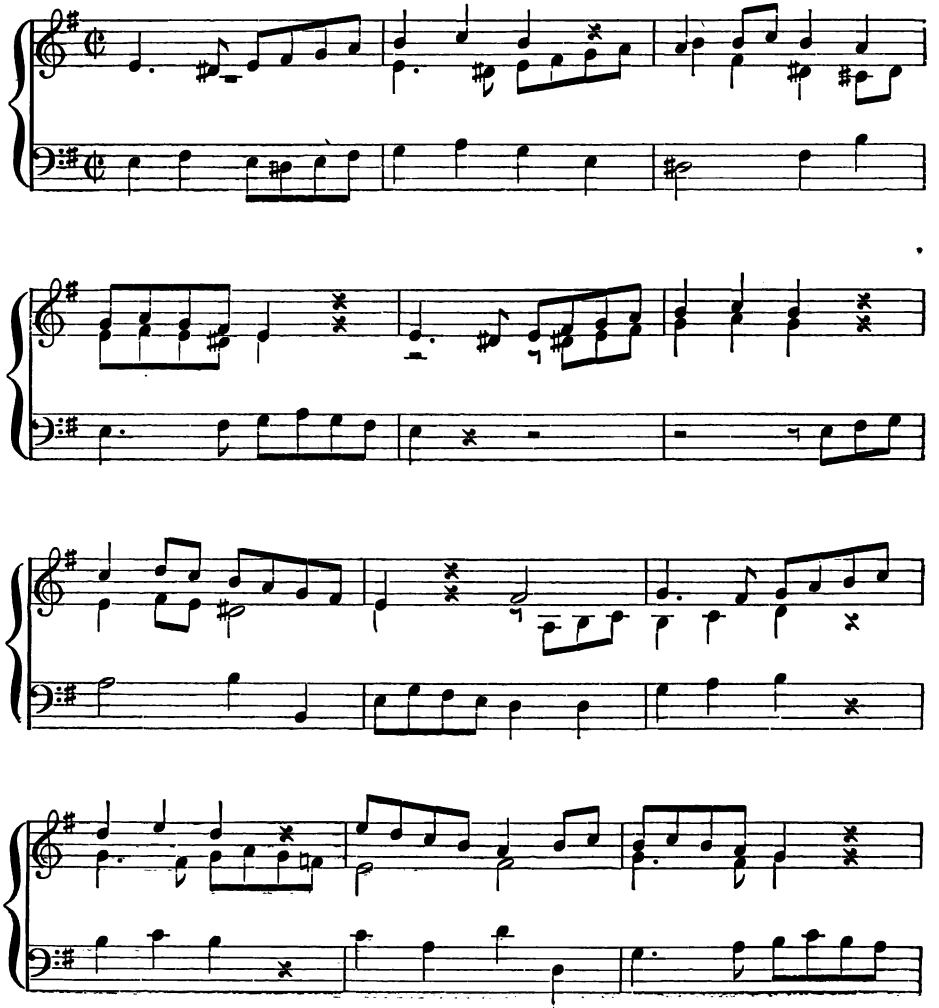
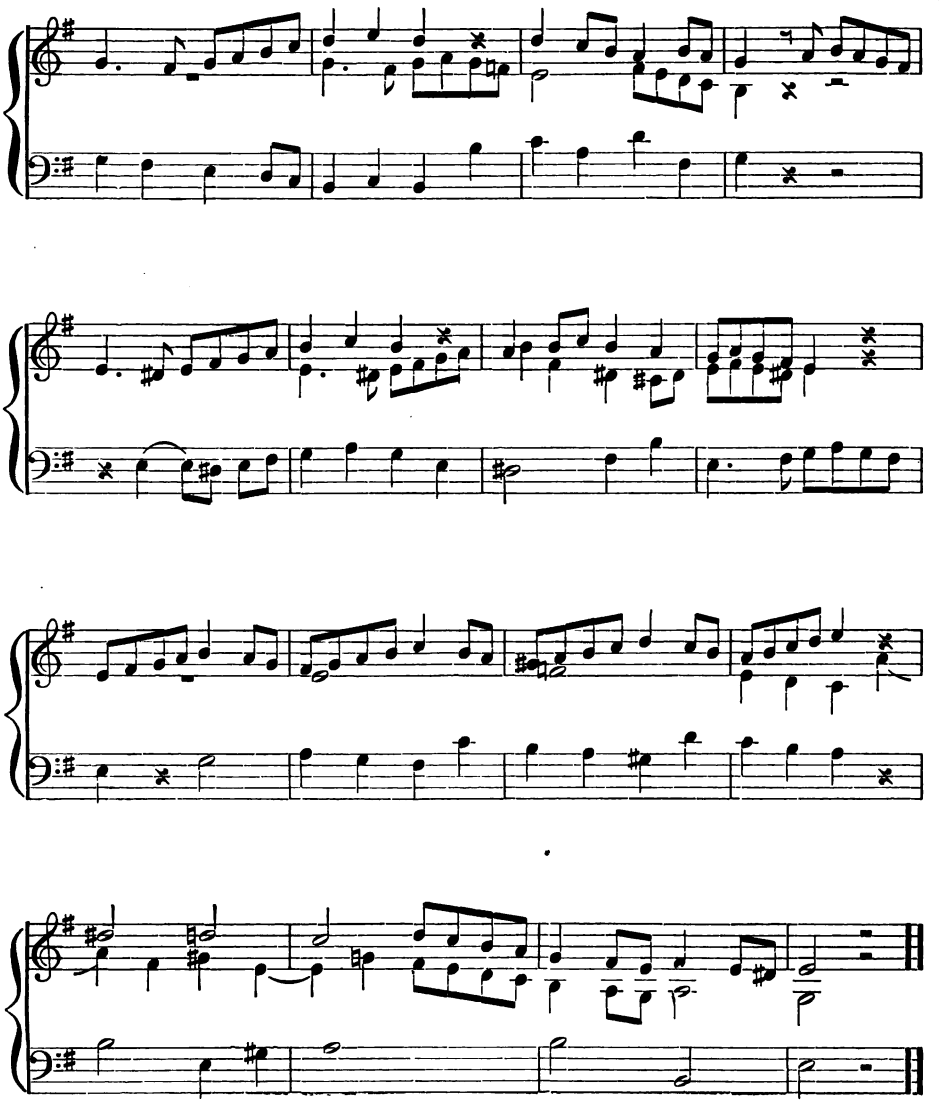
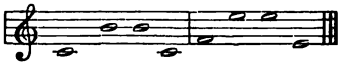
The children should be trained to distinguish intervals when the tones composing them are sounded together, as well as when sounded in succession. If there be no instrument at hand the class may be divided into two parts, one taking the lower and the other the upper notes.

1. Represent the major sixths in the key of C major.
2. Represent the minor sixths in the same key.
3. Name the intervals here given as the teacher sings them in irregular order.



Theme by Gaetano Nava.

The Alto and Bass Voices
By Joseph N. Ashton.

Ch. Ser. G. Pages 11 and 21.

hs are major, minor, and diminished. There are but two major
the diatonic scale. They are Do Si and Fa Mi.

Sevenths are subject to modification by accidentals just as the other intervals are. See Chart Series G, page 22.

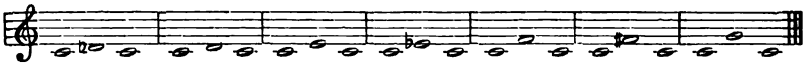
If we invert any interval, the interval formed will be found by subtracting the first interval from nine. Thus a third inverted becomes a sixth, 9—3=6. A fourth inverted becomes a fifth, 9—4=5.

Dictation.

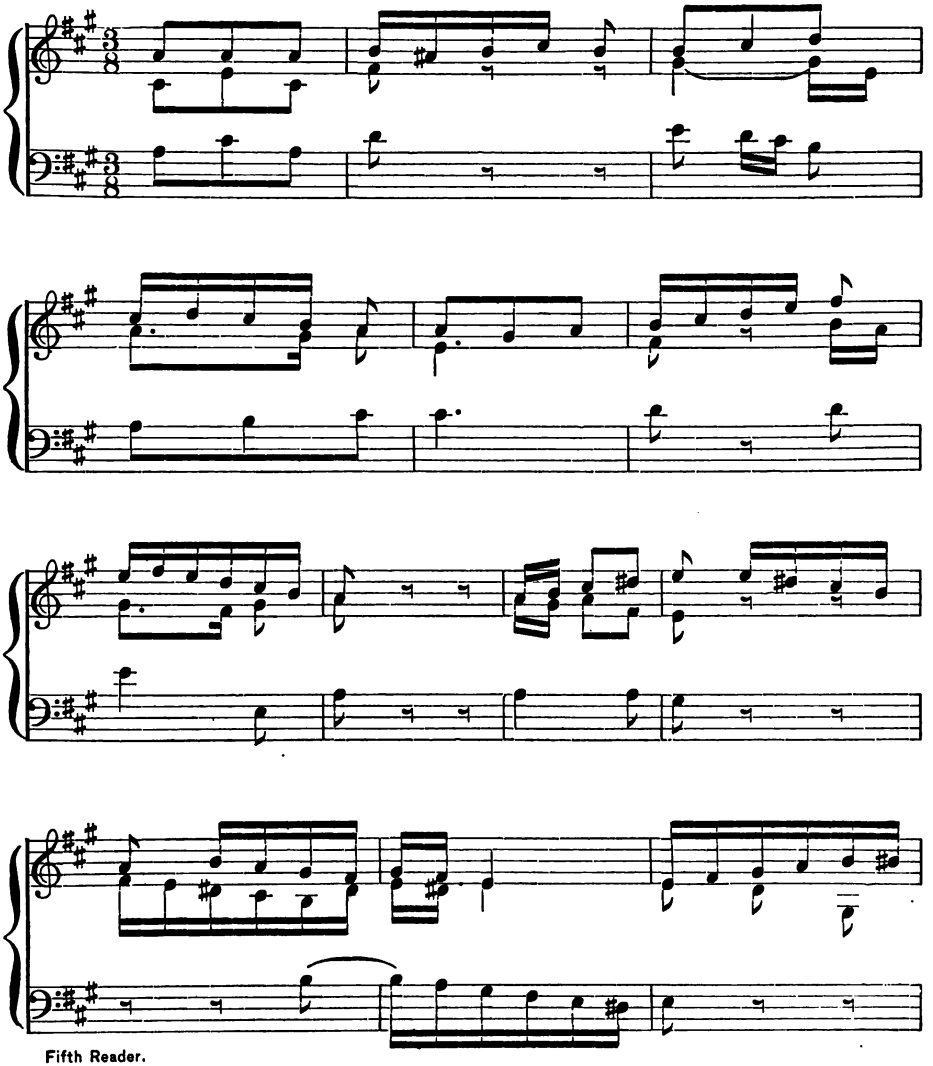
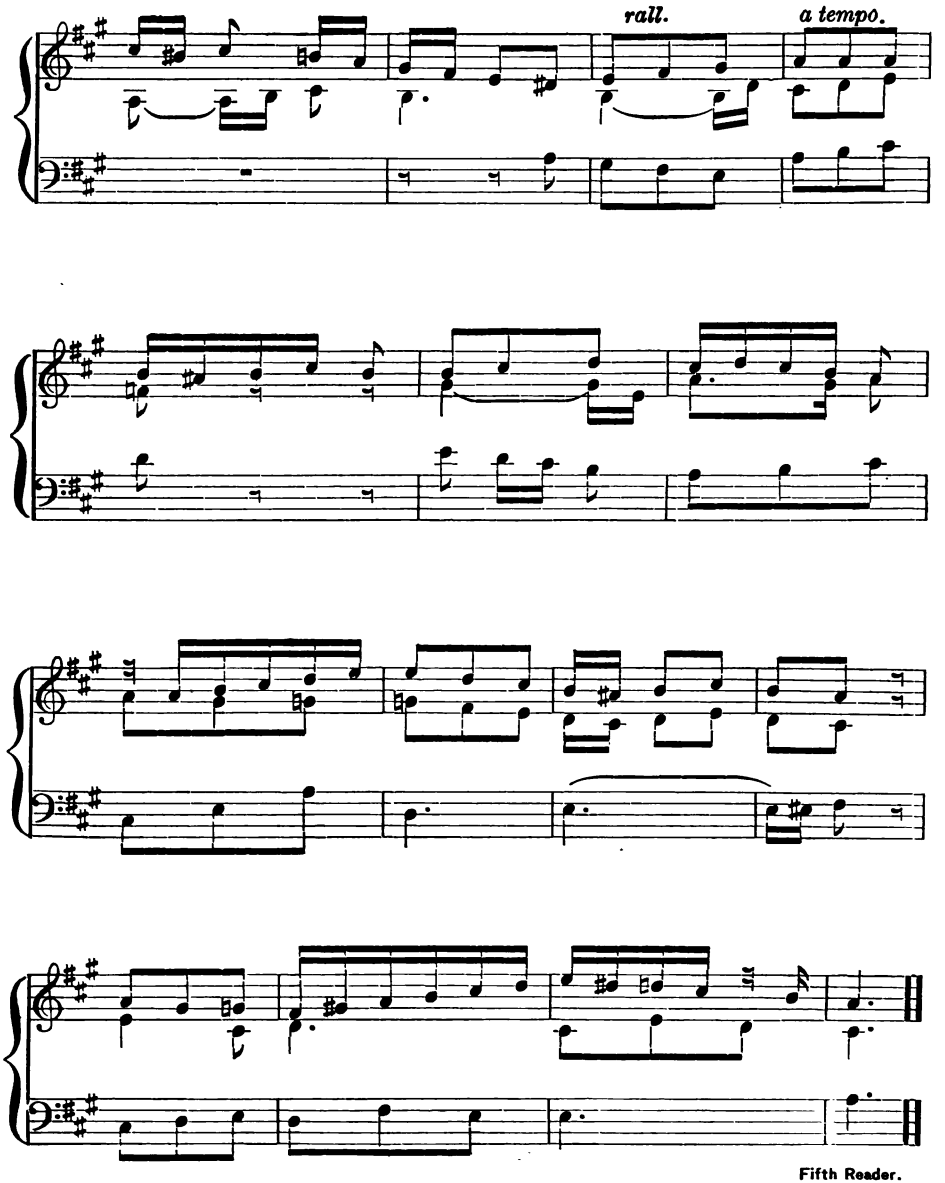
The pupils should be required to write any interval from a given tone up or down, e. g:

1. In the key of G: first, write a minor third up from Do or one; second, write a minor third down from the same note; third, write a perfect fourth up from the same; fourth, write an augmented fourth up from the same.

2. Name the intervals as the teacher sings.

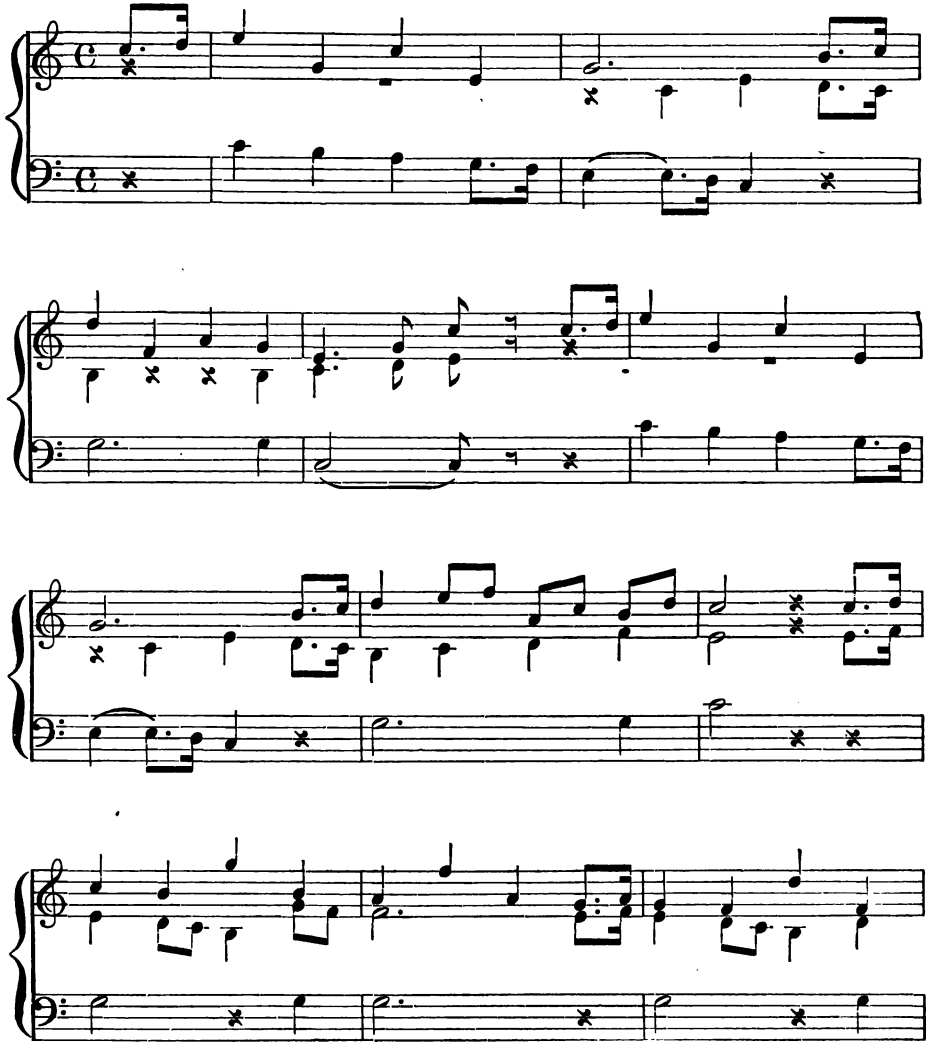
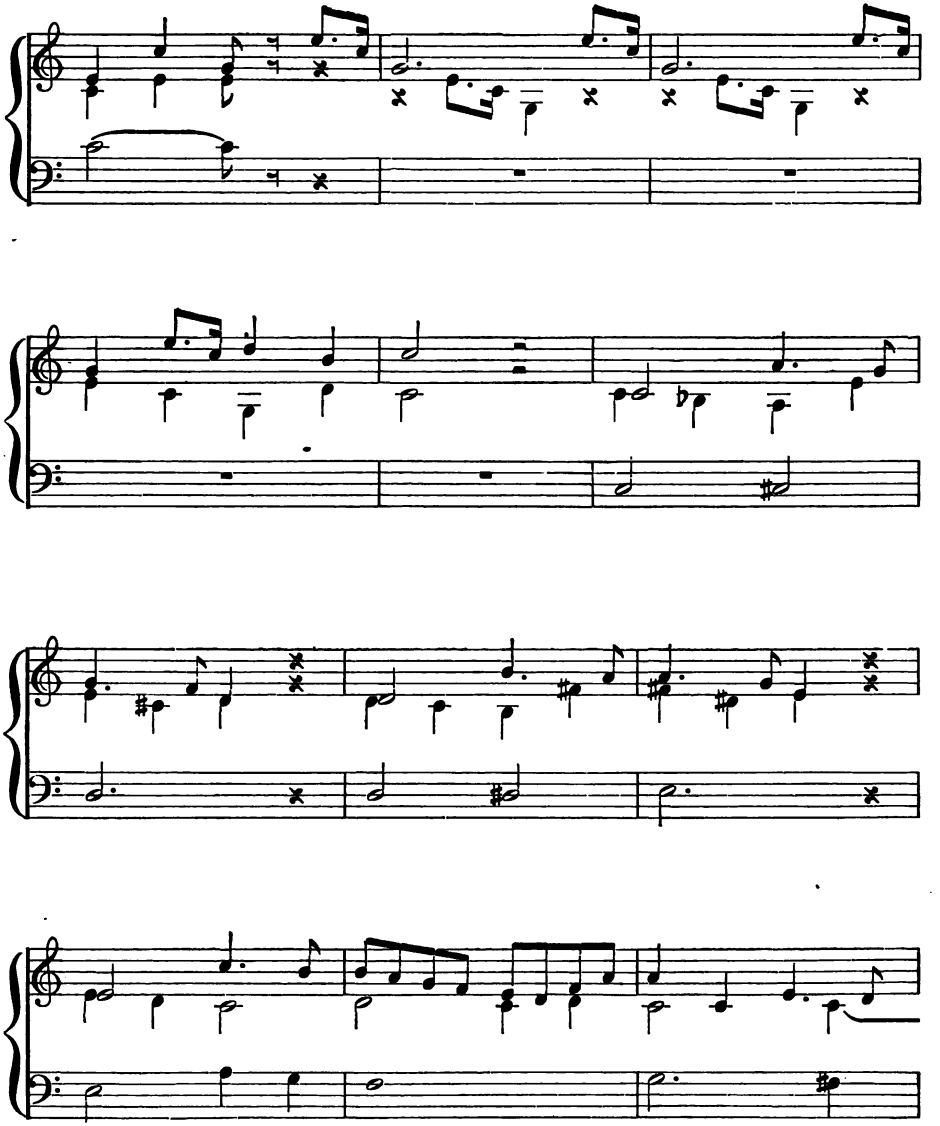
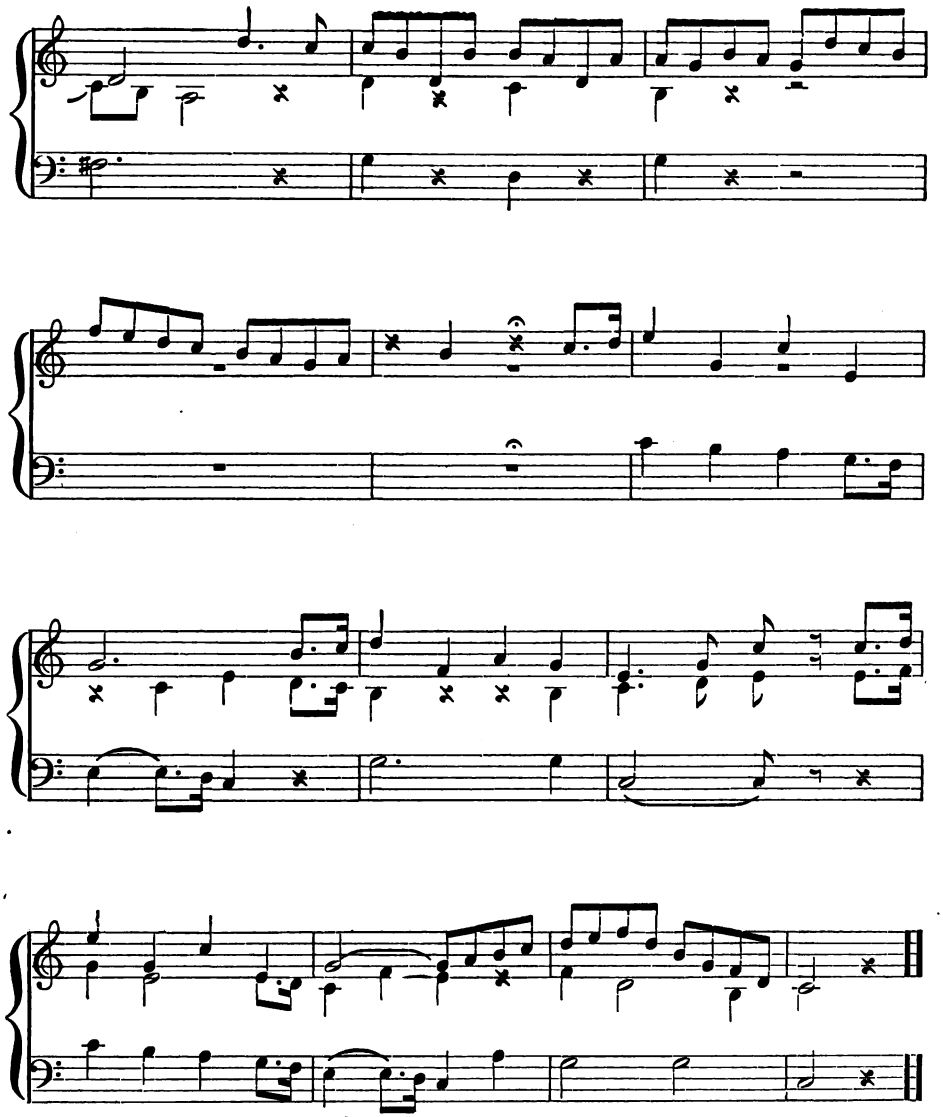


Theme by Gaetano Nava.

The Alto and Bass Voices
By Joseph N. Ashton.

rall.
a tempo.

Theme by Luigi Rossi.

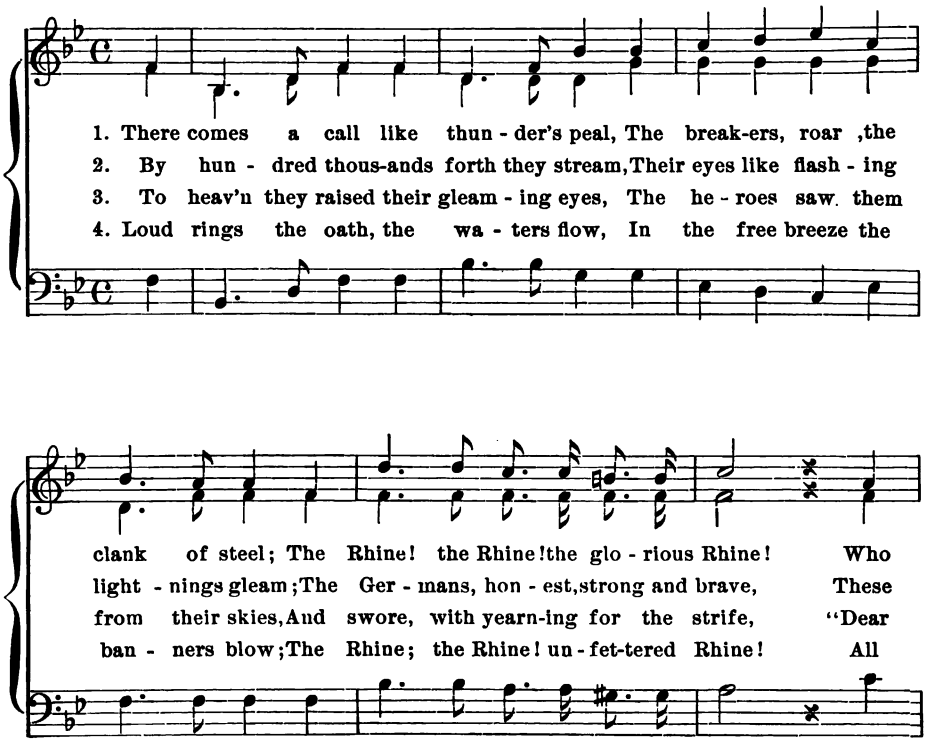
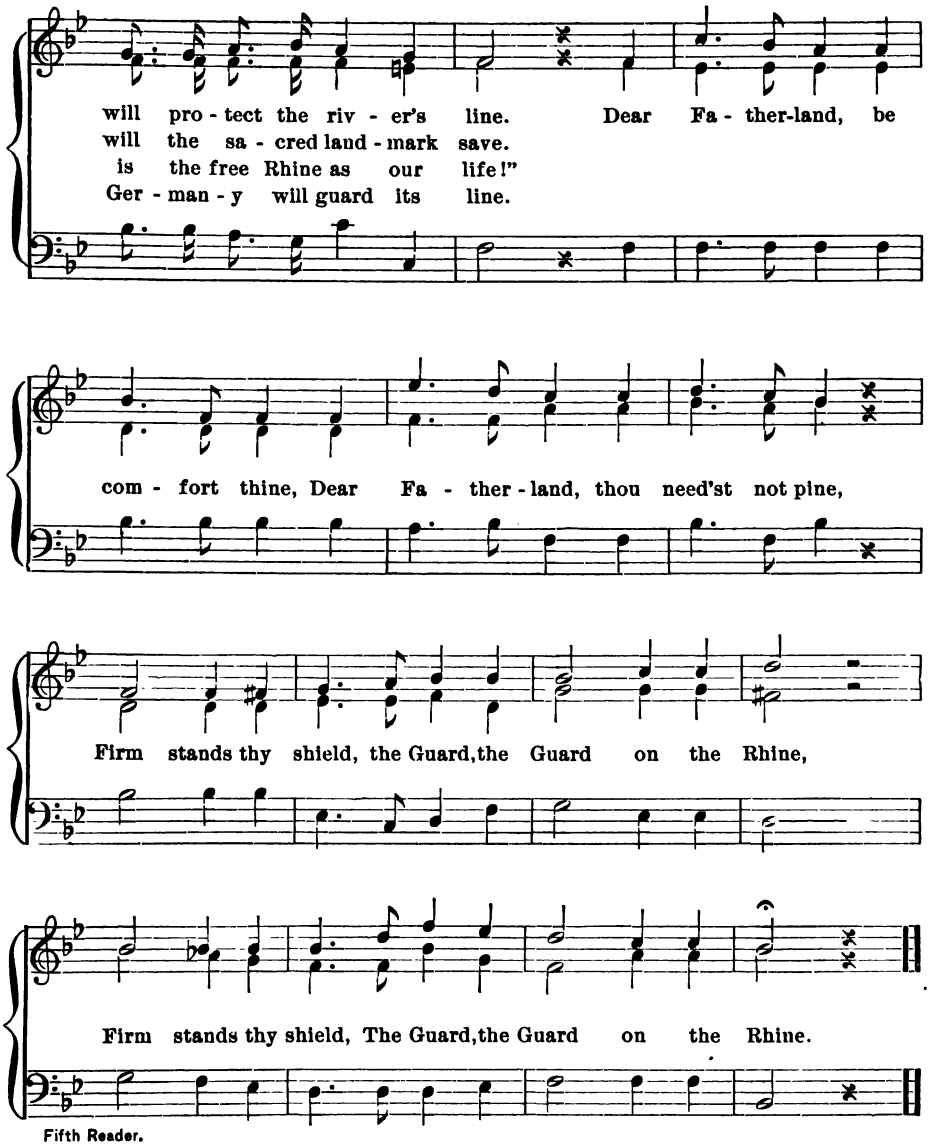
Ch. Ser. G. Pages 19 and 21.

The Alto and Bass Voices
By Joseph N. Ashton.

SECTION III.

PATRIOTIC AND DEVOTIONAL SONGS.

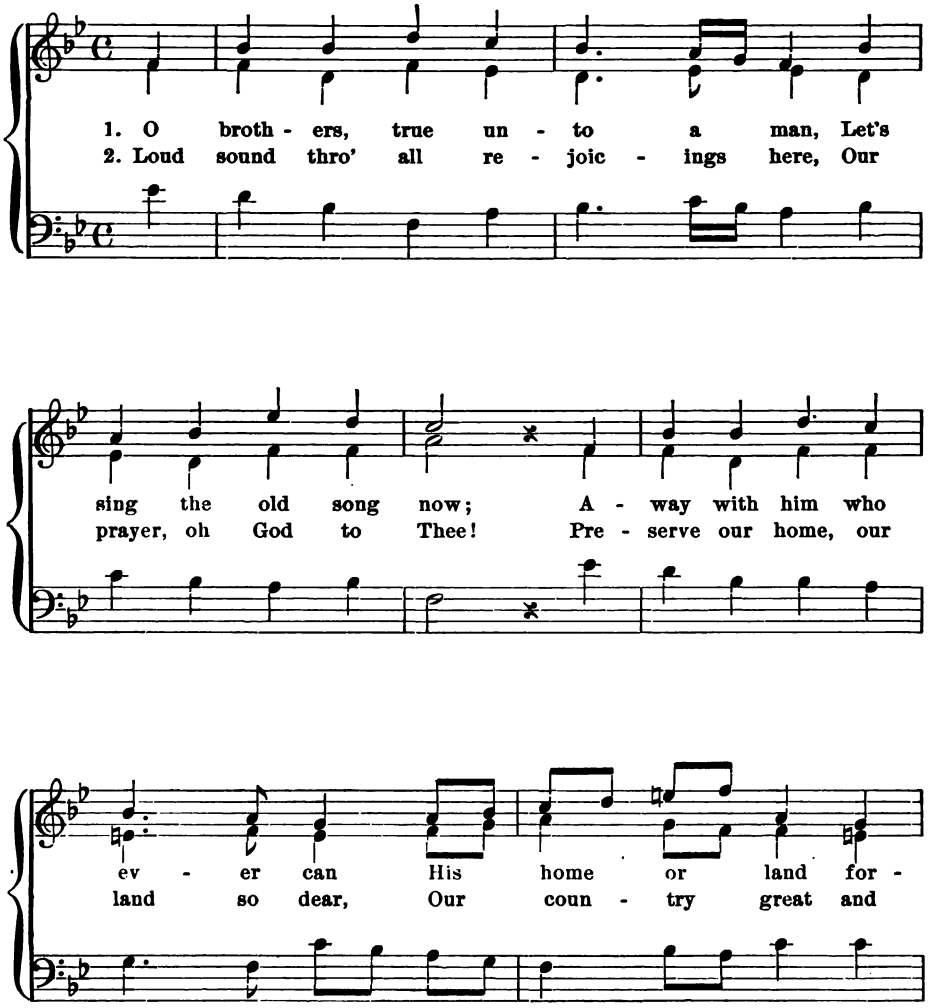
No. 57. Watch on the Rhine.

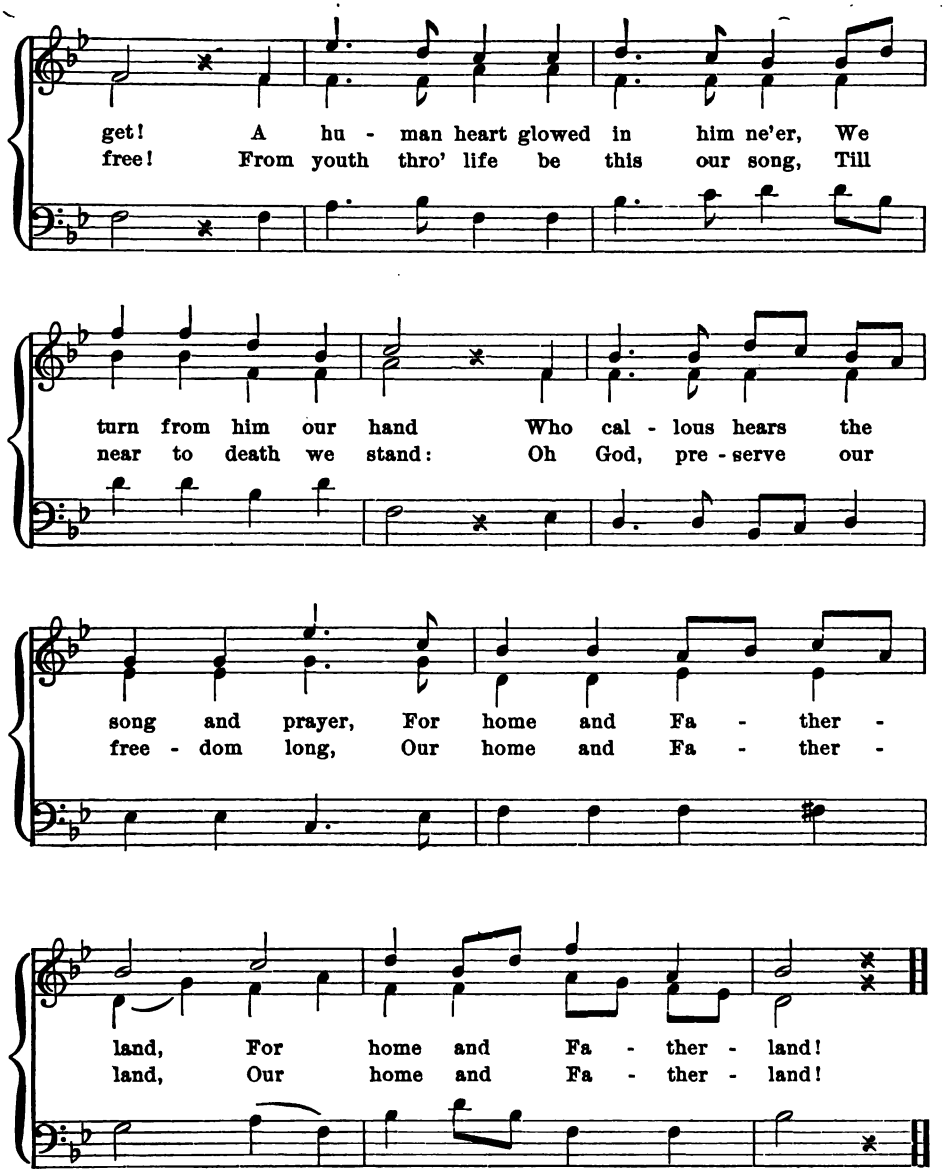
Words by MAX SCHNECKENBERGER. Music by CARL WILHELM. (Arranged.)


1. There comes a call like thun - der's peal, The break-ers, roar ,the
2. By hun - dred thous-ands forth they stream,Their eyes like flash - ing
3. To heav'n they raised their gleam - ing eyes, The he - roes saw them
4. Loud rings the oath, the wa - ters flow, In the free breeze the
clank of steel; The Rhine! the Rhine!the glo - rious Rhine! Who
light - nings gleam;The Ger - mans, hon - est,strong and brave, These
from their skies,And swore, with yearn-ing for the strife, "Dear
ban - ners blow;The Rhine; the Rhine! un - fet-tered Rhine! All

will pro - tect the riv - er's line. Dear Fa - ther-land, be
will the sa - cred land - mark save.
is the free Rhine as our life!"
Ger - man - y will guard its line.
com - fort thine, Dear Fa - ther - land, thou need'st not pine,
Firm stands thy shield, the Guard,the Guard on the Rhine,
Firm stands thy shield, The Guard,the Guard on the Rhine.

No. 58. Home and Fatherland.

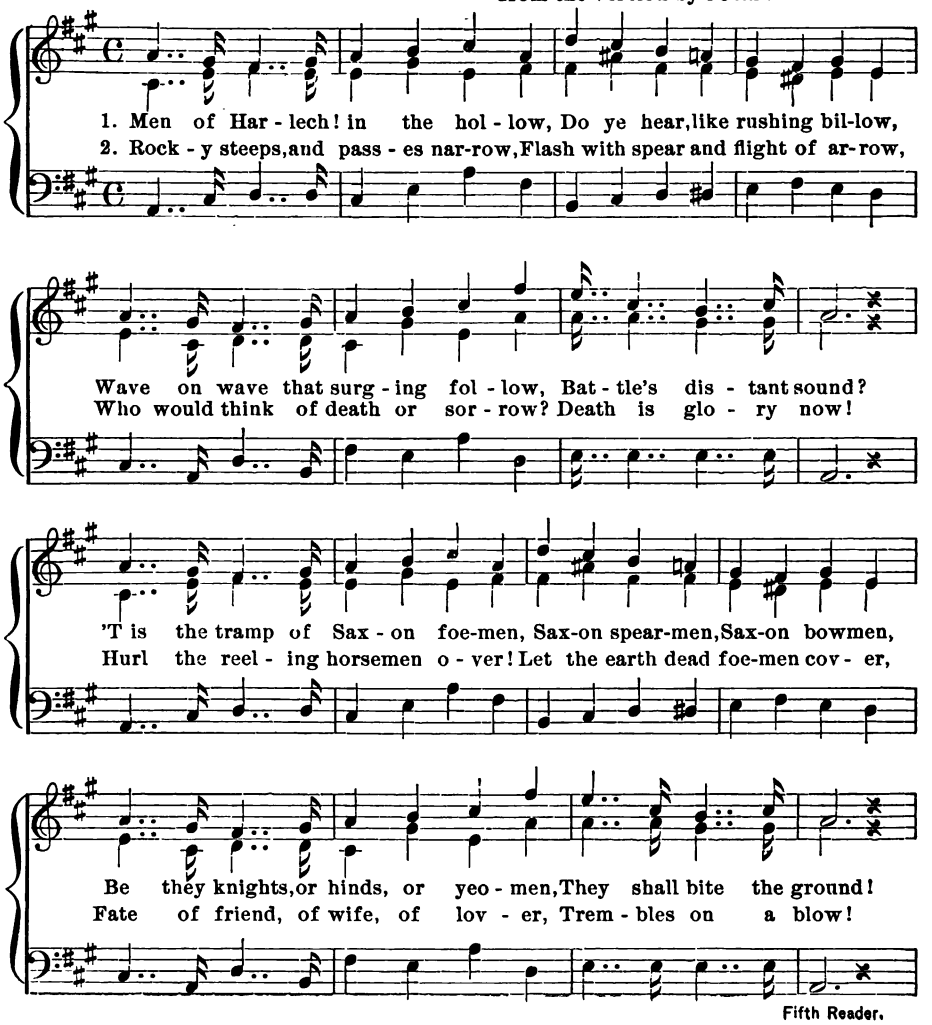
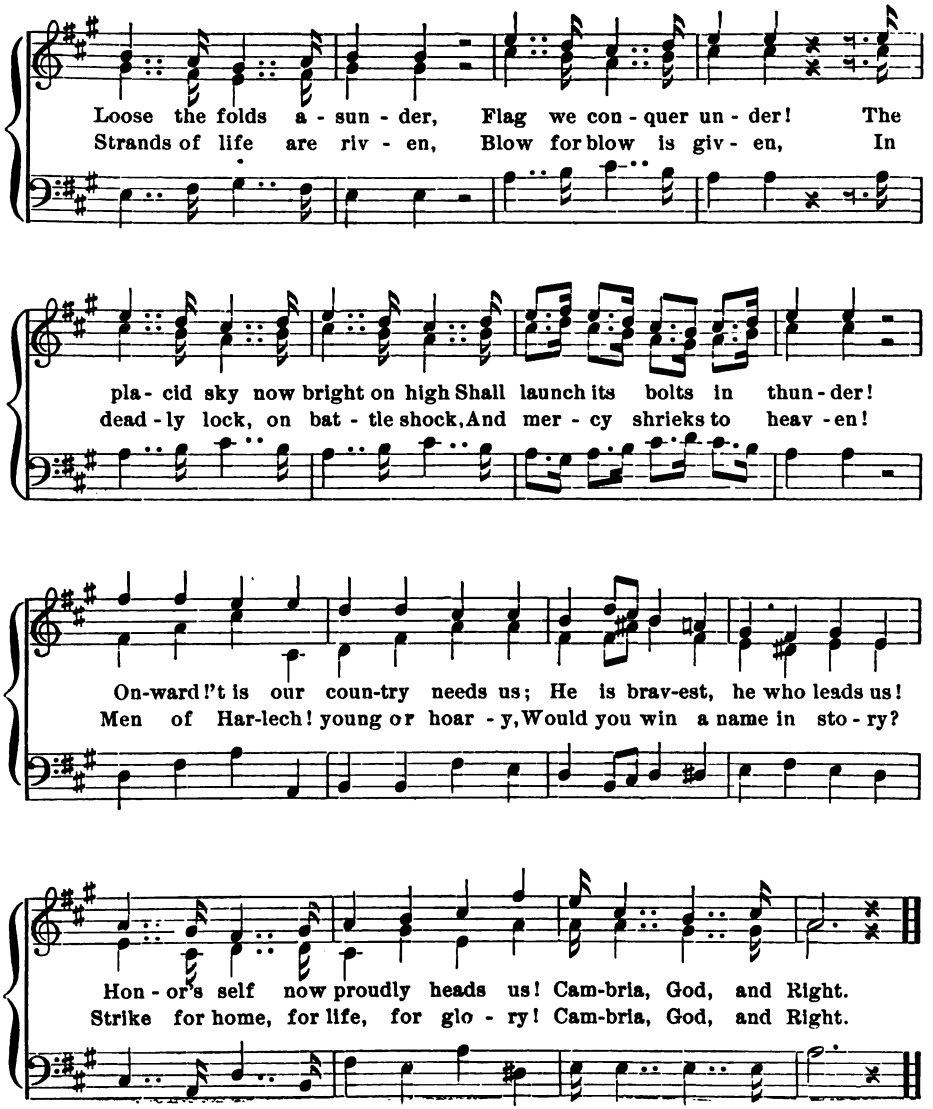
(DUTCH NATIONAL ANTHEM.)


1. O broth - ers, true un - to a man, Let's
2. Loud sound thro' all re - joic - ings here, Our
sing the old song now; A - way with him who
prayer, oh God to Thee! Pre - serve our home, our
ev - er can His home or land for -
land so dear, Our coun - try great and


get! A hu - man heart glowed in him ne'er, We
free! From youth thro' life be this our song, Till
turn from him our hand Who cal - lous hears the
near to death we stand: Oh God, pre - serve our
song and prayer, For home and Fa - ther -
free - dom long, Our home and Fa - ther -
land, For home and Fa - ther - land!
land, Our home and Fa - ther - land!

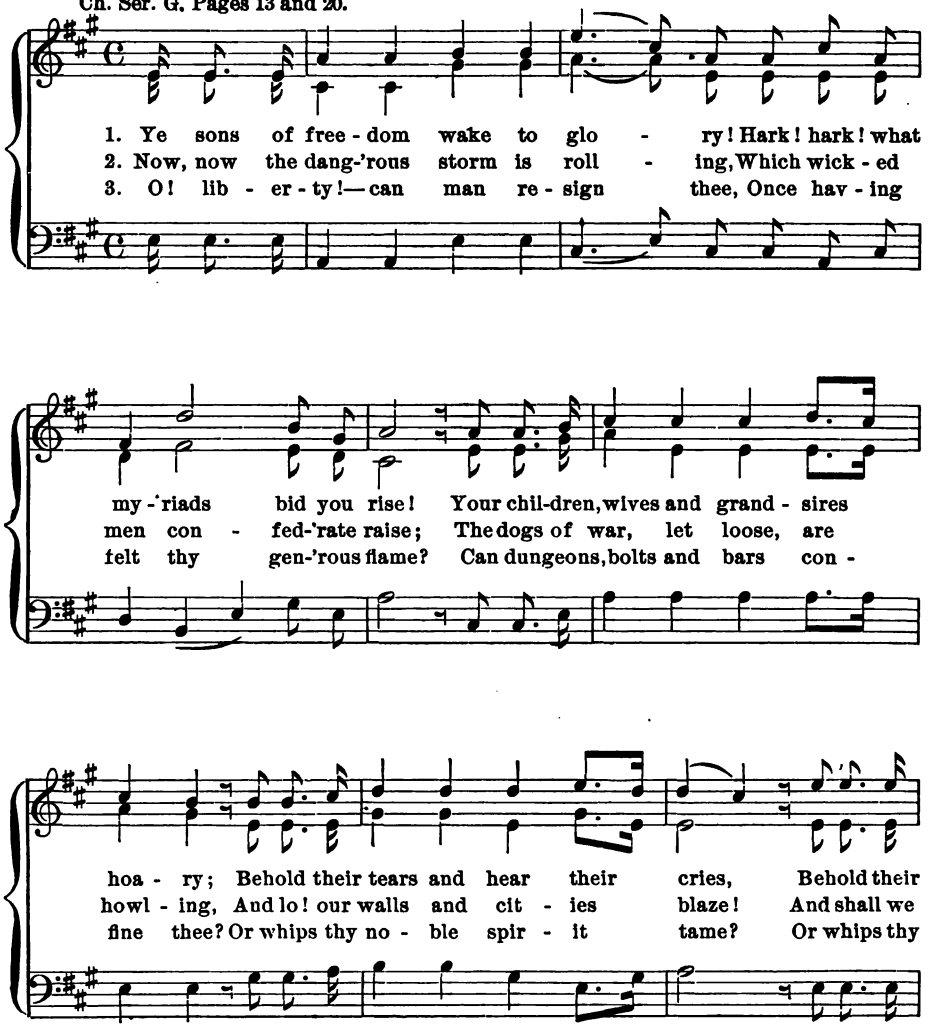
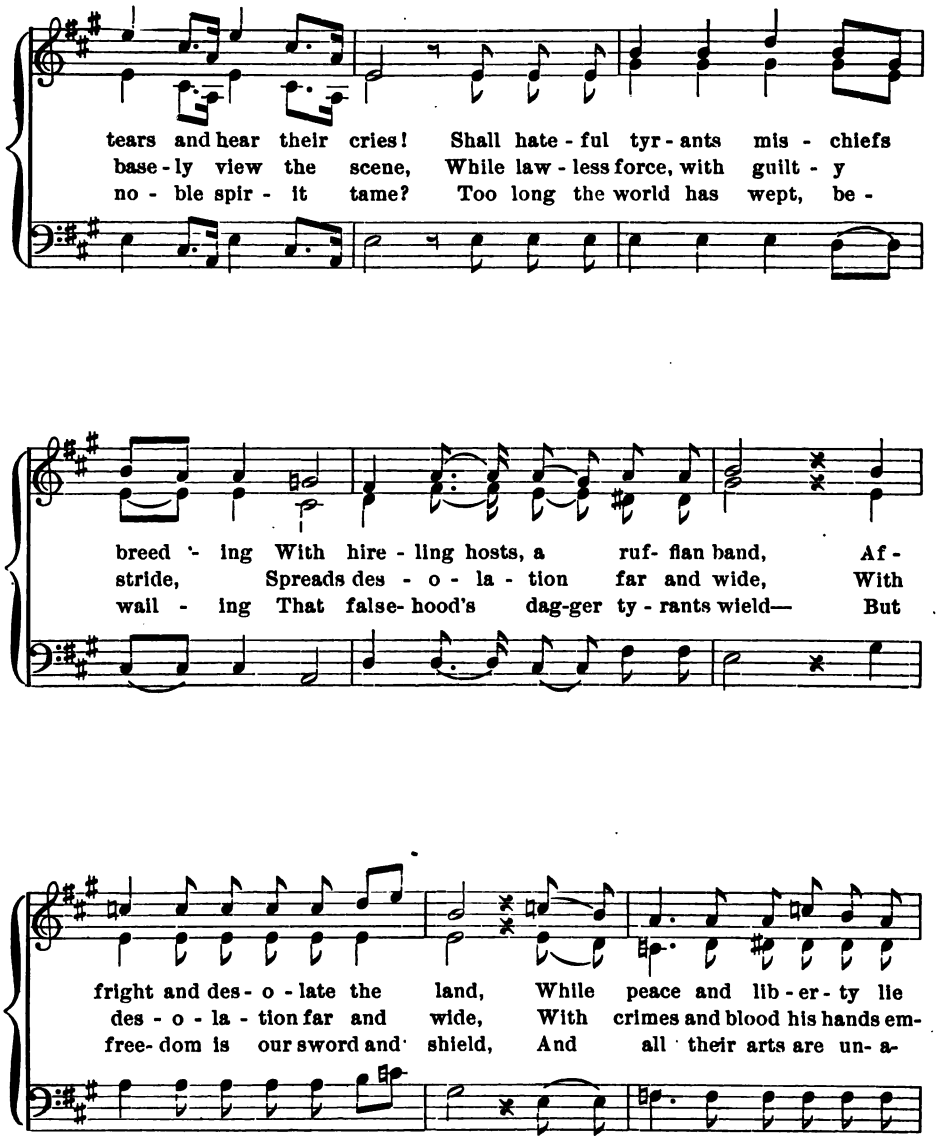
No. 59. March of the Men of Harlech.

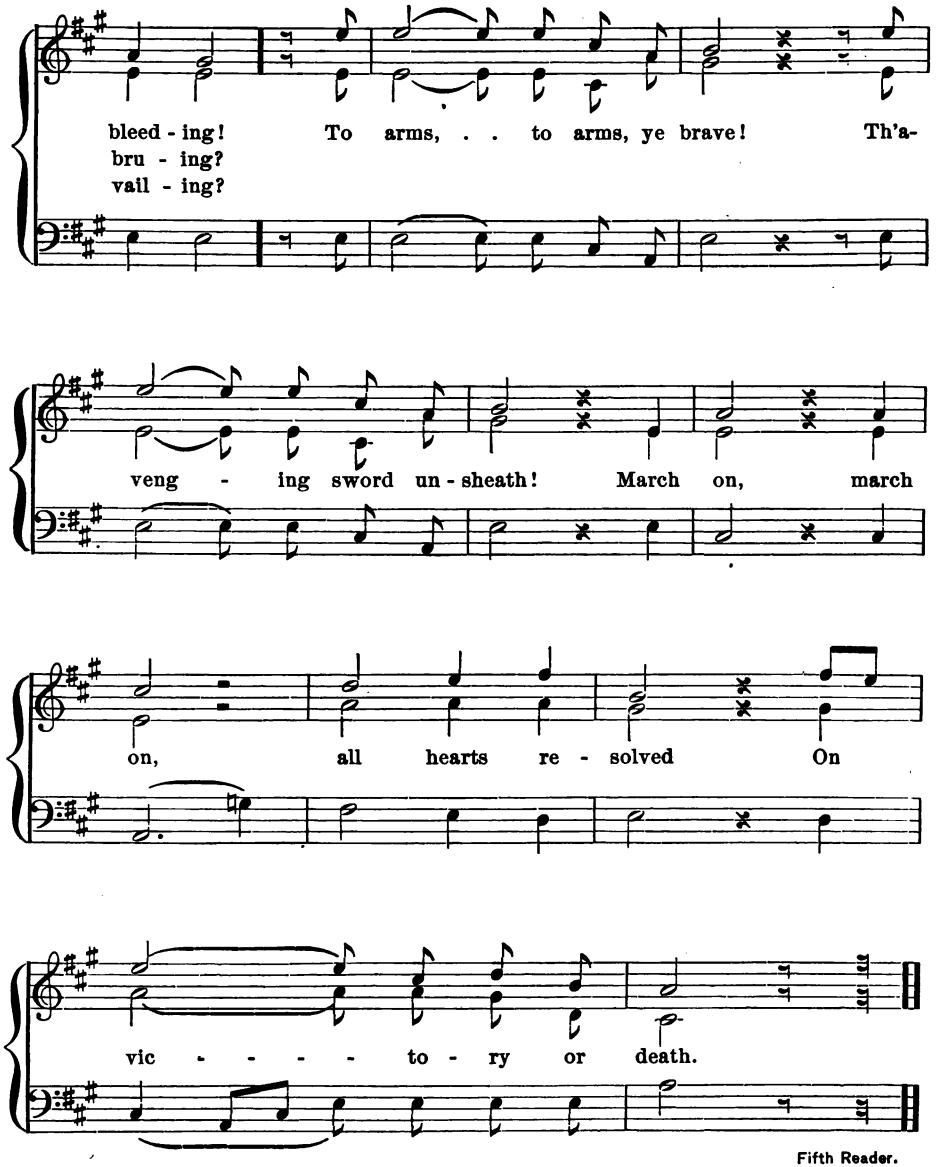
Words by WILLIAM DUTHIE.

Welsh National Song.
Arranged for three parts
from the version by JOSEPH BARNBY

1. Men of Har - lech! in the hol - low, Do ye hear, like rushing bil-low,
2. Rock - y steeps, and pass - es nar-row, Flash with spear and flight of ar-row,
Wave on wave that surg - ing fol - low, Bat - tle's dis - tant sound?
Who would think of death or sor - row? Death is glo - ry now!
'T is the tramp of Sax - on foe-men, Sax-on spear-men, Sax-on bowmen,
Hurl the reel - ing horsemen o - ver! Let the earth dead foe-men cov - er,
Be they knights, or hinds, or yeo - men, They shall bite the ground!
Fate of friend, of wife, of lov - er, Trem - bles on a blow!

Loose the folds a - sun - der, Flag we con - quer un - der! The
Strands of life are riv - en, Blow for blow is giv - en, In
pla - cid sky now bright on high Shall launch its bolts in thun - der!
dead - ly lock, on bat - tle shock, And mer - cy shrieks to heav - en!
On-ward!'t is our coun-try needs us; He is brav-est, he who leads us!
Men of Har-lech! young or hoar - y, Would you win a name in sto - ry?
Hon - or's self now proudly heads us! Cam-bria, God, and Right.
Strike for home, for life, for glo - ry! Cam-bria, God, and Right.

No. 60. The Marseillaise.

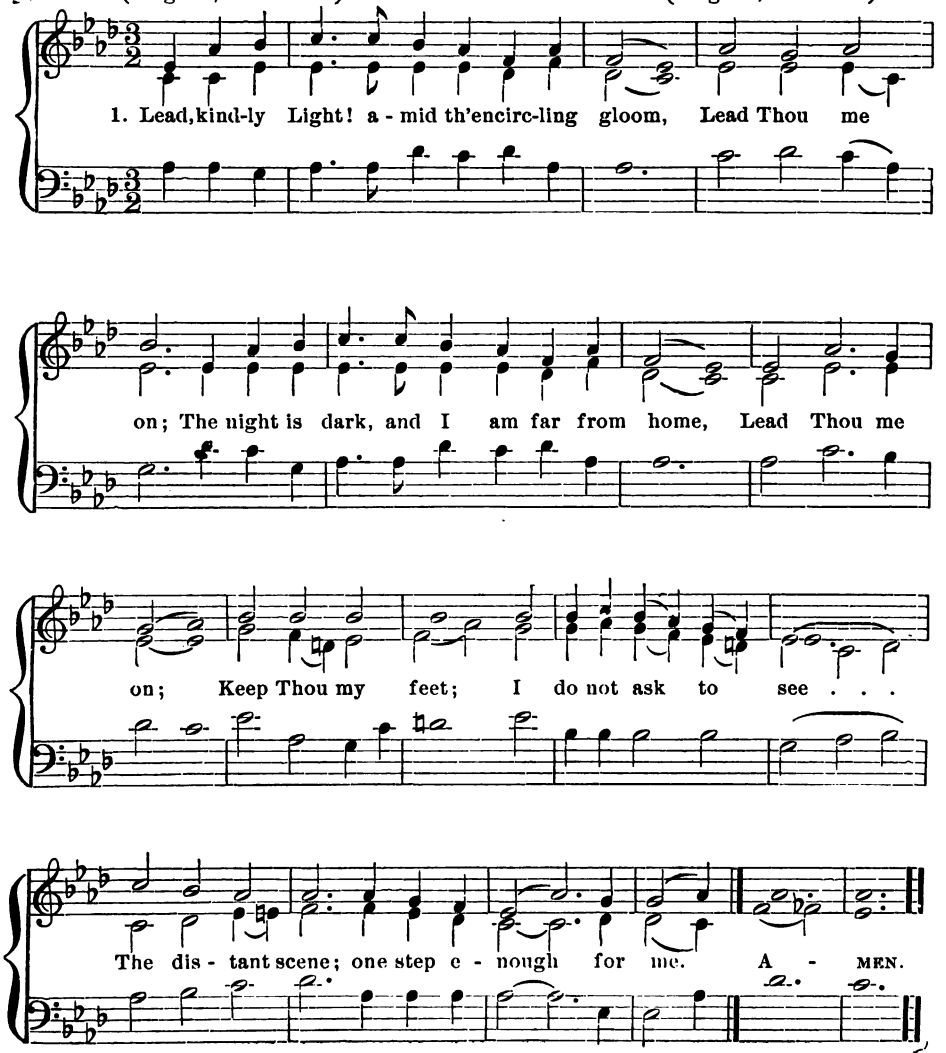
The music by ROUGET DE LISLE.
(French patriot, 1760–1836.)

Ch. Ser. G. Pages 13 and 20.

1. Ye sons of free - dom wake to glo - ry! Hark! hark! what
2. Now, now the dang-'rous storm is roll - ing, Which wick - ed
3. O! lib - er - ty!—can man re - sign thee, Once hav - ing
my - 'riads bid you rise! Your chil-dren, wives and grand - sires
men con - fed-'rate raise; The dogs of war, let loose, are
felt thy gen-'rous flame? Can dungeons, bolts and bars con -
hoa - ry; Behold their tears and hear their cries, Behold their
howl - ing, And lo! our walls and cit - ies blaze! And shall we
fine thee? Or whips thy no - ble spir - it tame? Or whips thy

tears and hear their cries! Shall hate - ful tyr - ants mis - chiefs
base - ly view the scene, While law - less force, with guilt - y
no - ble spir - it tame? Too long the world has wept, be -
breed - ing With hire - ling hosts, a ruf- fian band, Af -
stride, Spreads des - o - la - tion far and wide, With
wail - ing That false- hood's dag-ger ty - rants wield— But
fright and des - o - late the land, While peace and lib - er - ty lie
des - o - la - tion far and wide, With crimes and blood his hands em-
free- dom is our sword and shield, And all their arts are un- a-


bleed - ing! To arms, . . to arms, ye brave! Th'a-
bru - ing?
vail - ing?
veng - ing sword un - sheath! March on, march
on, all hearts re - solved On
vic - - - - to - ry or death.

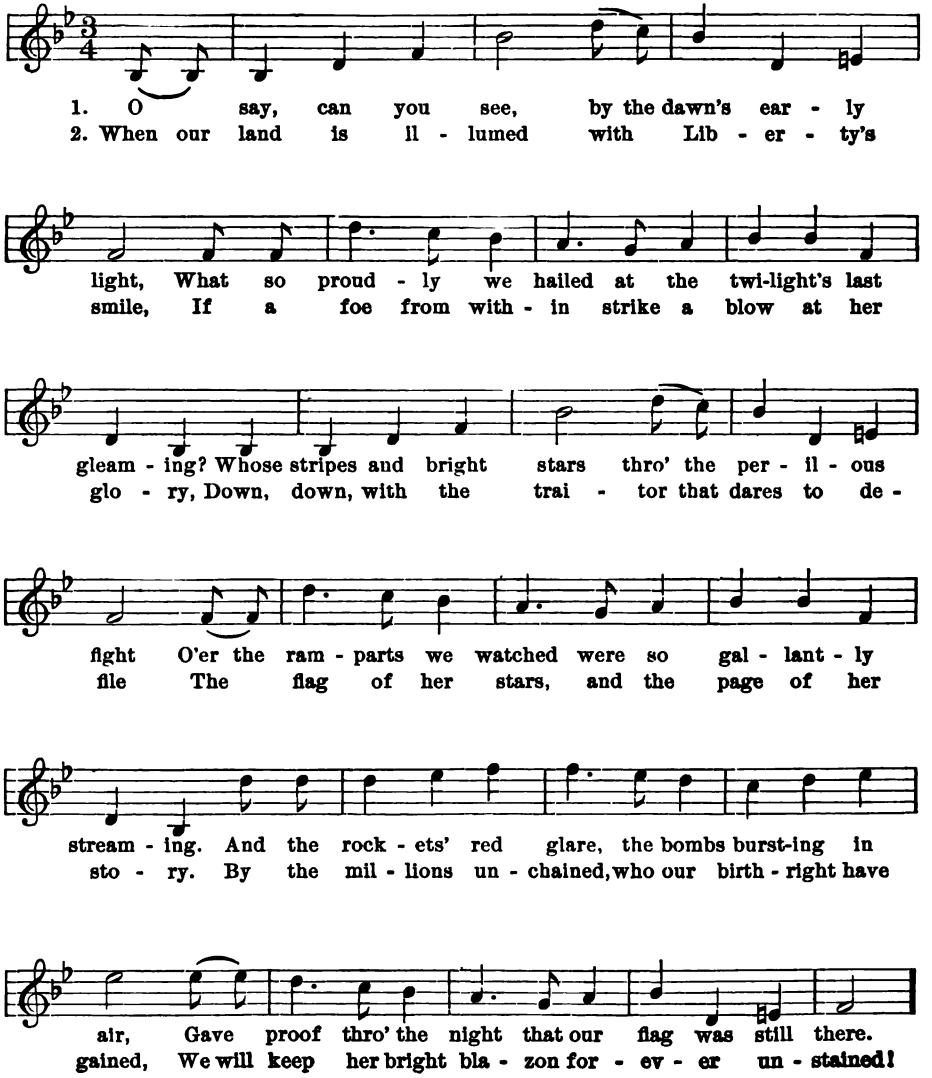
No. 61. Lead, Kindly Light.

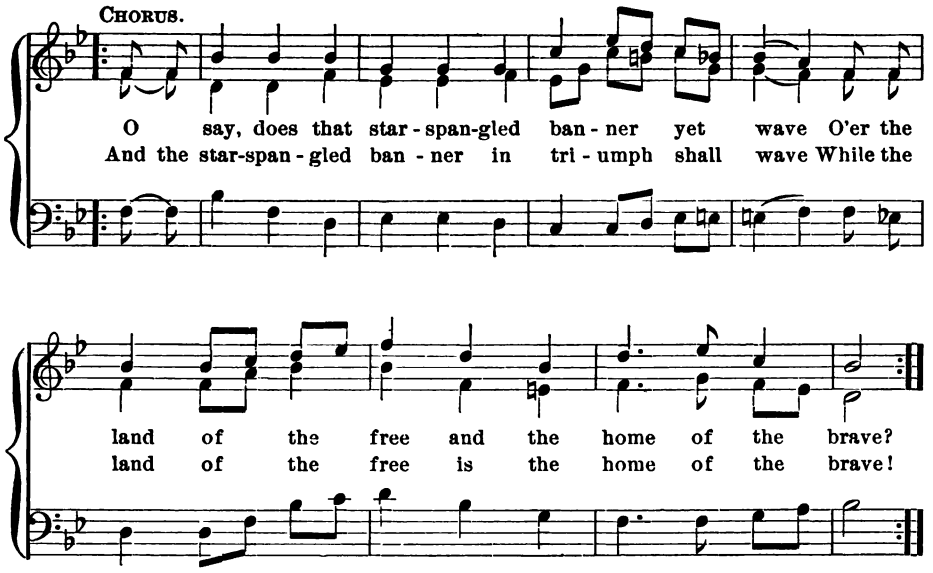
Words by JOHN HENRY NEWMAN. (English, 1801–1891.)

Music by J. B. DYKES. (English, 1823–1876.)

1. Lead, kind-ly Light! a - mid th'encirc-ling gloom, Lead Thou me
on; The night is dark, and I am far from home, Lead Thou me
on; Keep Thou my feet; I do not ask to see . . .
The dis - tant scene; one step e - nough for me. A - MEN.

No. 62. The Star-Spangled Banner.

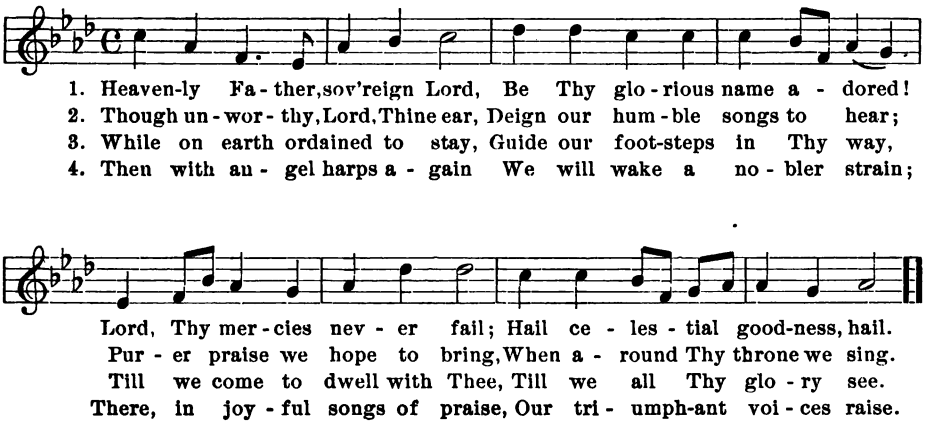
FRANCIS SCOTT KEY.
(American author, 1779–1843.)


1. O say, can you see, by the dawn's ear - ly
2. When our land is il - lumed with Lib - er - ty's
light, What so proud - ly we hailed at the twi-light's last
smile, If a foe from with - in strike a blow at her
gleam - ing? Whose stripes and bright stars thro' the per - il - ous
glo - ry, Down, down, with the trai - tor that dares to de -
fight O'er the ram - parts we watched were so gal - lant - ly
file The flag of her stars, and the page of her
stream - ing. And the rock - ets' red glare, the bombs burst-ing in
sto - ry. By the mil - lions un - chained, who our birth - right have
air, Gave proof thro' the night that our flag was still there.
gained, We will keep her bright bla - zon for - ev - er un - stained!

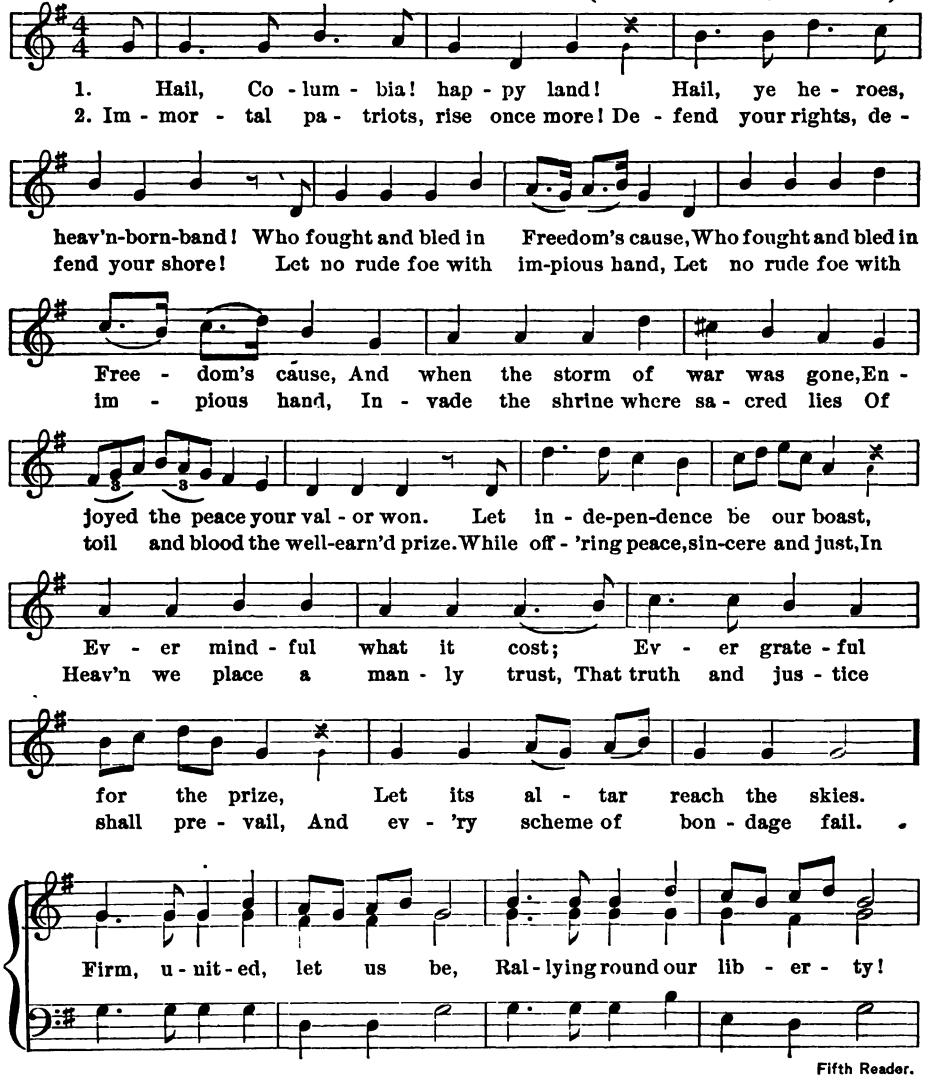
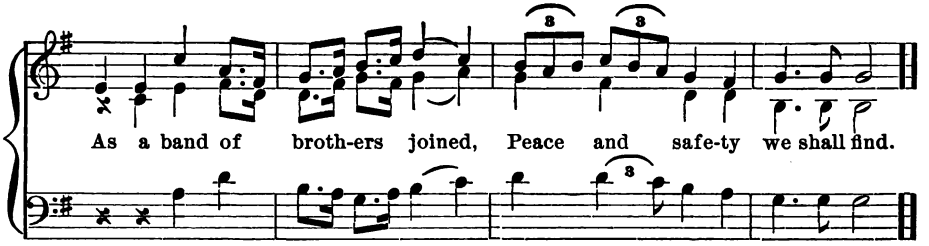

Chorus.
O say, does that star-span-gled ban-ner yet wave O'er the
And the star-span-gled ban-ner in tri-umph shall wave While the
land of the free and the home of the brave?
land of the free is the home of the brave!

No. 63. Heavenly Father, Sovereign Lord.

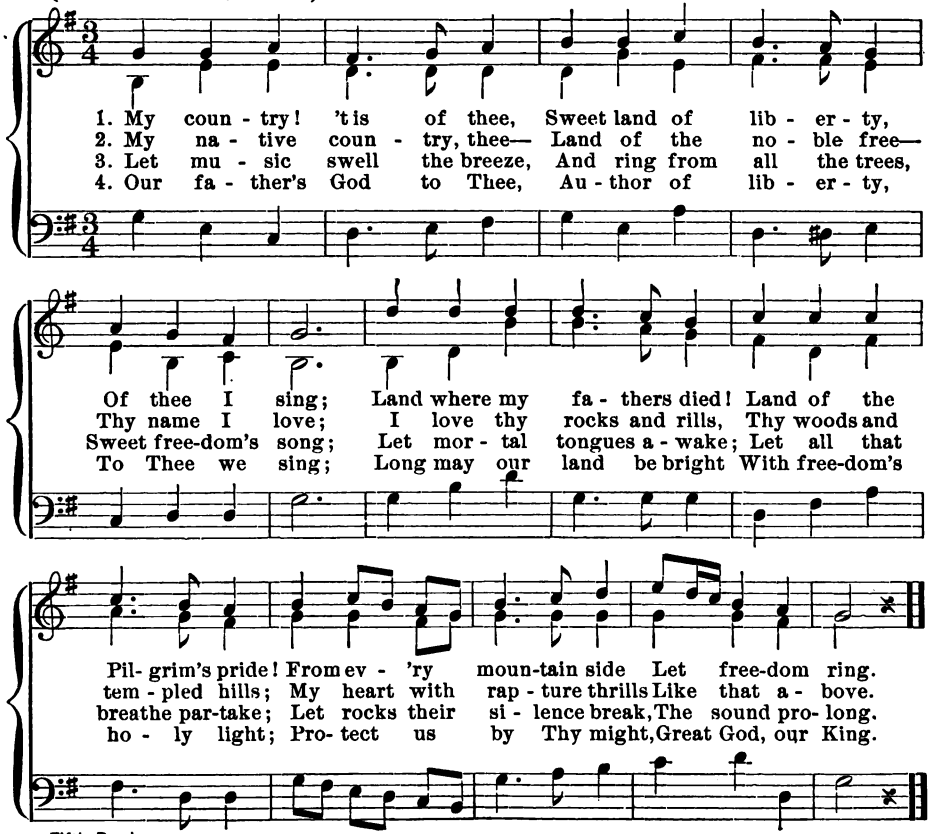
Words from "Songs for the Sanctuary," No. 889. FELIX MENDELSSOHN.

(German composer, 1809–1847.)

1. Heaven-ly Fa-ther, sov'reign Lord, Be Thy glo-rious name a-dored!
2. Though un-wor-thy, Lord, Thine ear, Deign our hum-ble songs to hear;
3. While on earth ordained to stay, Guide our foot-steps in Thy way,
4. Then with an-gel harps a-gain We will wake a no-bler strain;
Lord, Thy mer-cies nev-er fail; Hail ce-les-tial good-ness, hail.
Pur-er praise we hope to bring, When a-round Thy throne we sing.
Till we come to dwell with Thee, Till we all Thy glo-ry see.
There, in joy-ful songs of praise, Our tri-umph-ant voi-ces raise.

No. 64. Hail Columbia!

Words by JOSEPH HOPKINSON.
(American author, 1770–1842.)

1. Hail, Co - lum - bia! hap - py land! Hail, ye he - roes,
2. Im - mor - tal pa - triots, rise once more! De - fend your rights, de -
heav'n-born-band! Who fought and bled in Freedom's cause, Who fought and bled in
fend your shore! Let no rude foe with im-pious hand, Let no rude foe with
Free - dom's cause, And when the storm of war was gone, En -
im - pious hand, In - vade the shrine where sa - cred lies Of
joyed the peace your val - or won. Let in - de-pen-dence be our boast,
toil and blood the well-earn'd prize. While off - 'ring peace, sin-cere and just, In
Ev - er mind - ful what it cost; Ev - er grate - ful
Heav'n we place a man - ly trust, That truth and jus - tice
for the prize, Let its al - tar reach the skies.
shall pre - vail, And ev - 'ry scheme of bon - dage fail.
Firm, u - nit - ed, let us be, Ral - lying round our lib - er - ty!

No. 65. America.

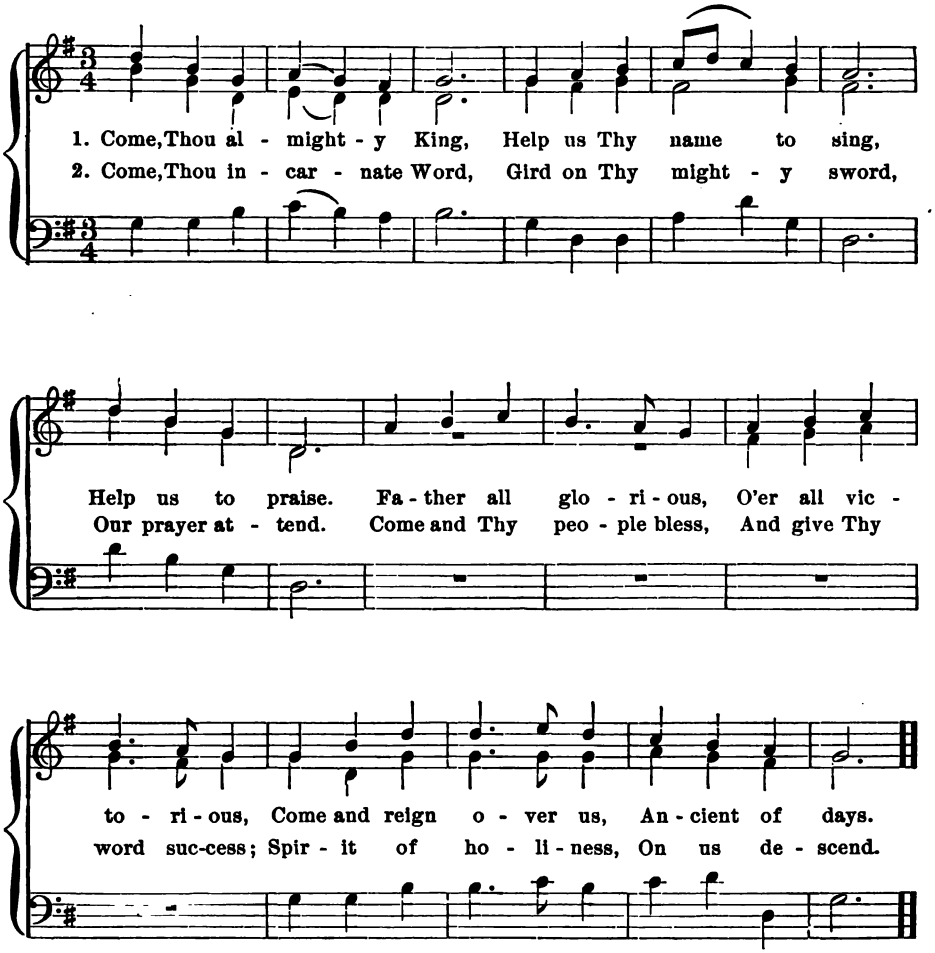
The poem by S. F. SMITH. (American writer, 1808—.)

HENRY CAREY (?).

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee— Land of the no - ble free—
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - ther's God to Thee, Au - thor of lib - er - ty,
Of thee I sing; Land where my fa - thers died! Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free-dom's song; Let mor - tal tongues a - wake; Let all that
To Thee we sing; Long may our land be bright With free-dom's
Pil- grim's pride! From ev - 'ry moun-tain side Let free-dom ring.
tem - pled hills; My heart with rap - ture thrills Like that a - bove.
breathe par-take; Let rocks their si - lence break, The sound pro- long.
ho - ly light; Pro- tect us by Thy might, Great God, our King.

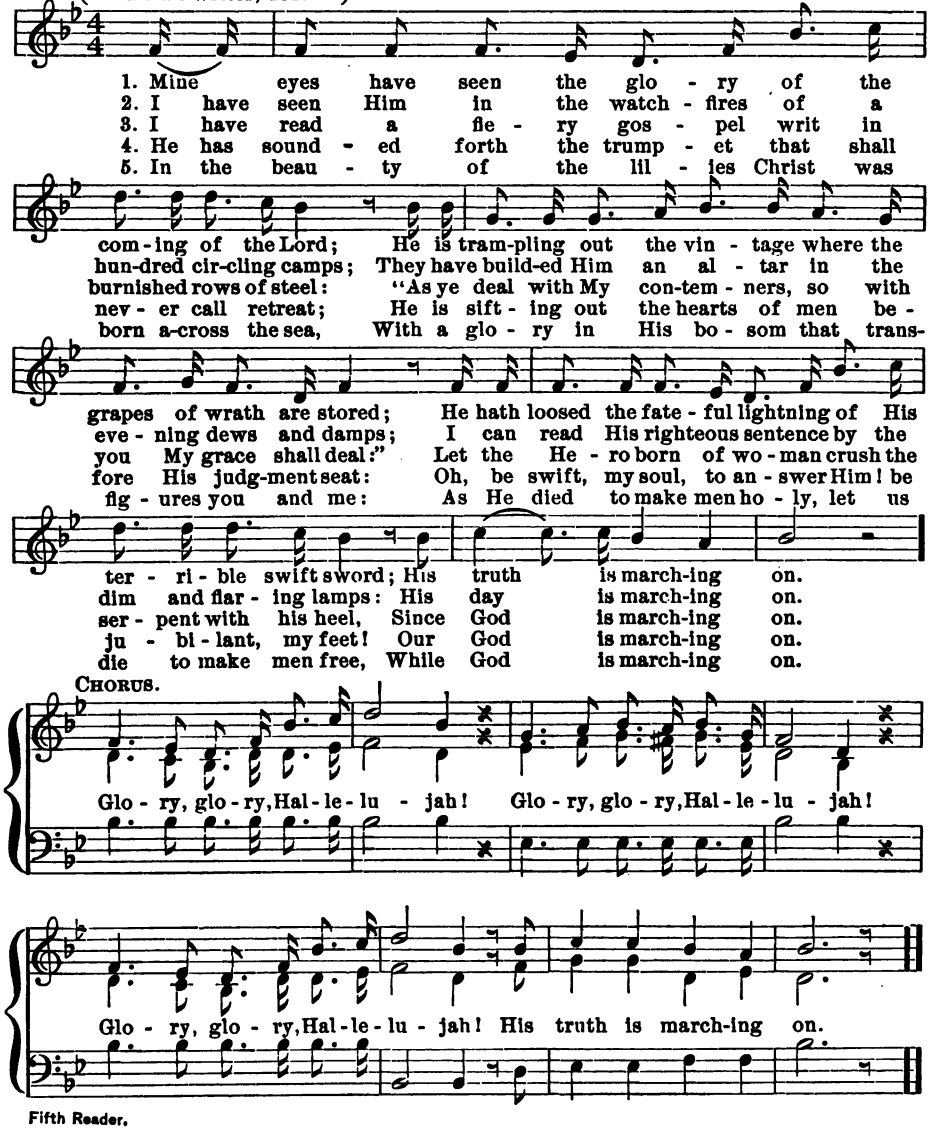
No. 66. Come, Thou Almighty King.

(ITALIAN HYMN.)

The poem by CHARLES WESLEY.
(English writer, 1708–1788.)

Music by FELICI GIARDINI.
(Italian composer, 1716–1796.)

1. Come, Thou al - might - y King, Help us Thy name to sing,
2. Come, Thou in - car - nate Word, Gird on Thy might - y sword,
Help us to praise. Fa - ther all glo - ri - ous, O'er all vic -
Our prayer at - tend. Come and Thy peo - ple bless, And give Thy
to - ri - ous, Come and reign o - ver us, An - cient of days.
word suc-cess; Spir - it of ho - li - ness, On us de - scend.

No. 67. Battle Hymn of the Republic.

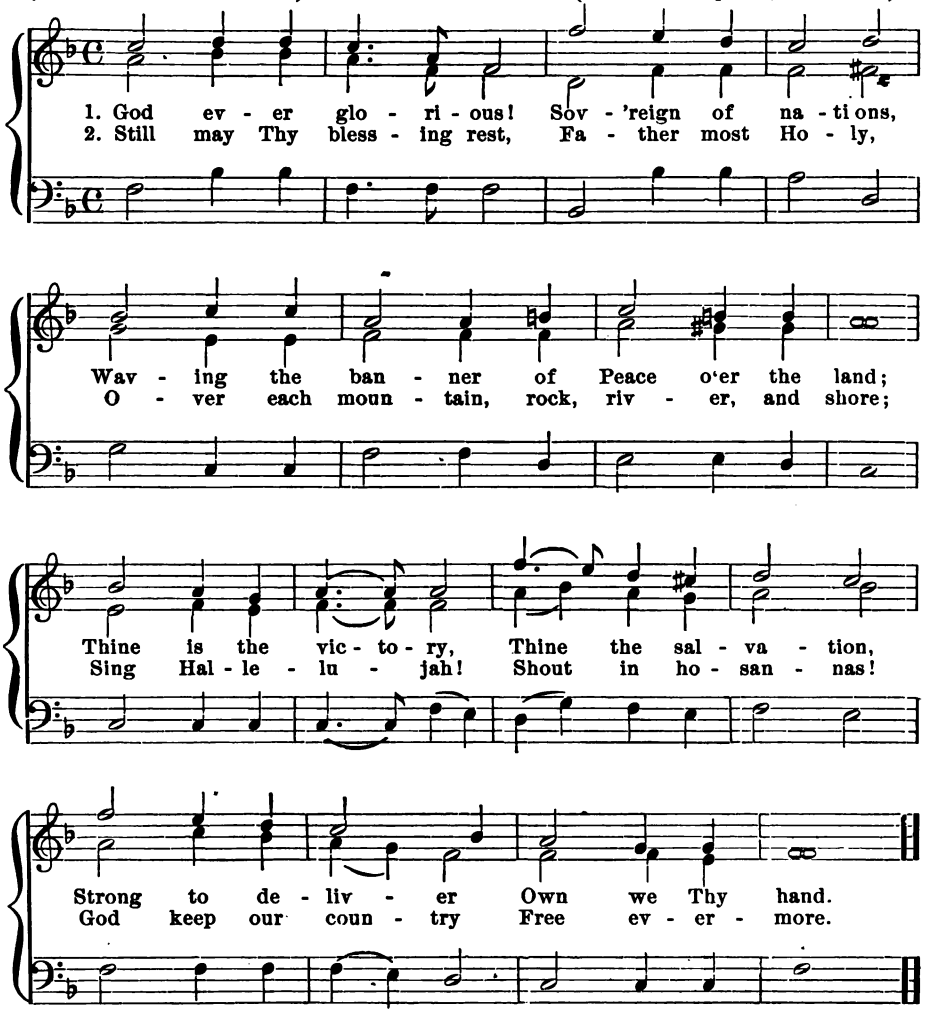
Words by JULIA WARD HOWE.
(American writer, 1819—.)

1. Mine eyes have seen the glo - ry of the
com - ing of the Lord; He is tram-pling out the vin - tage where the
grapes of wrath are stored; He hath loosed the fate - ful lightning of His
ter - ri - ble swift sword; His truth is march-ing on.
CHORUS.
Glo - ry, glo - ry, Hal - le - lu - jah! Glo - ry, glo - ry, Hal - le - lu - jah!
Glo - ry, glo - ry, Hal - le - lu - jah! His truth is march-ing on.

No. 68. God ever Glorious.

Words by S. F. SMITH. (American author, 1808—.)

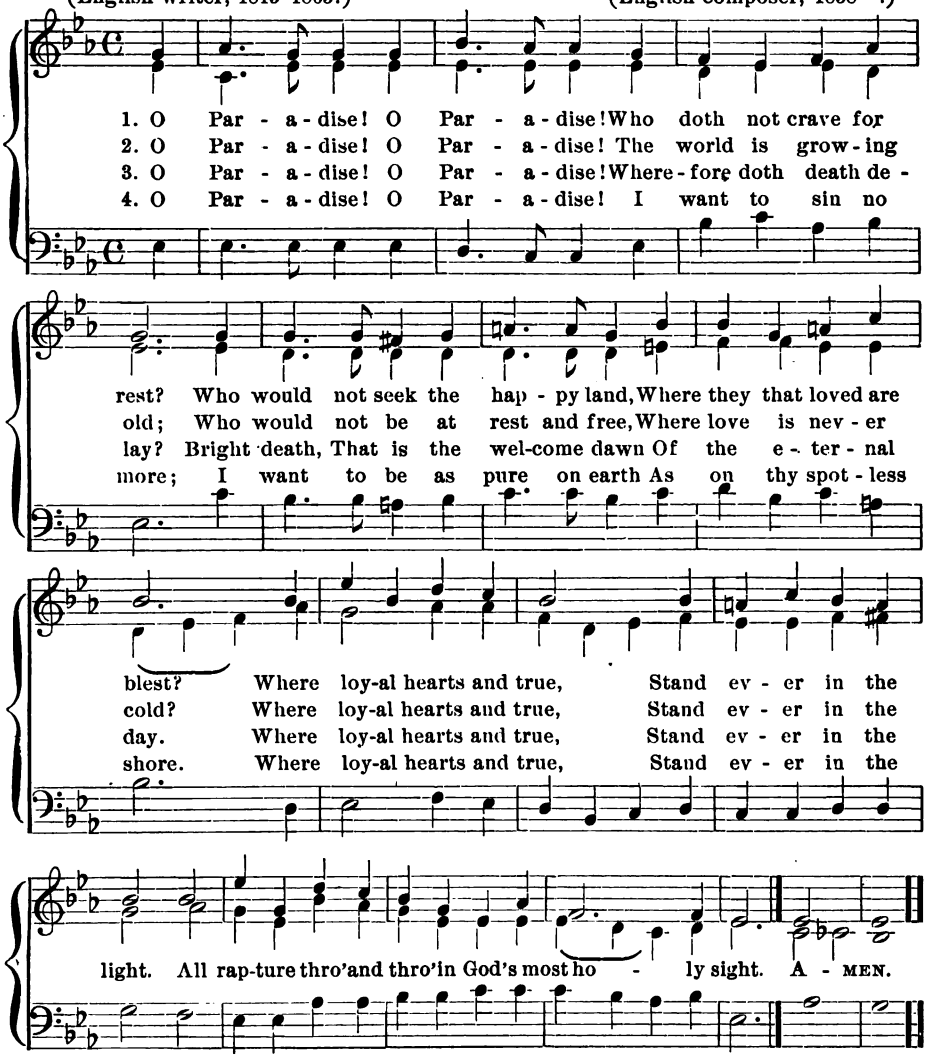
RUSSIAN HYMN.

Music by ALEXIS T. LWOFF. (Russian composer, 1799–1870.)


1. God ev - er glo - ri - ous! Sov - 'reign of na - ti ons,
2. Still may Thy bless - ing rest, Fa - ther most Ho - ly,
Wav - ing the ban - ner of Peace o'er the land;
O - ver each moun - tain, rock, riv - er, and shore;
Thine is the vic - to - ry, Thine the sal - va - tion,
Sing Hal - le - lu - jah! Shout in ho - san - nas!
Strong to de - liv - er Own we Thy hand.
God keep our coun - try Free ev - er - more.

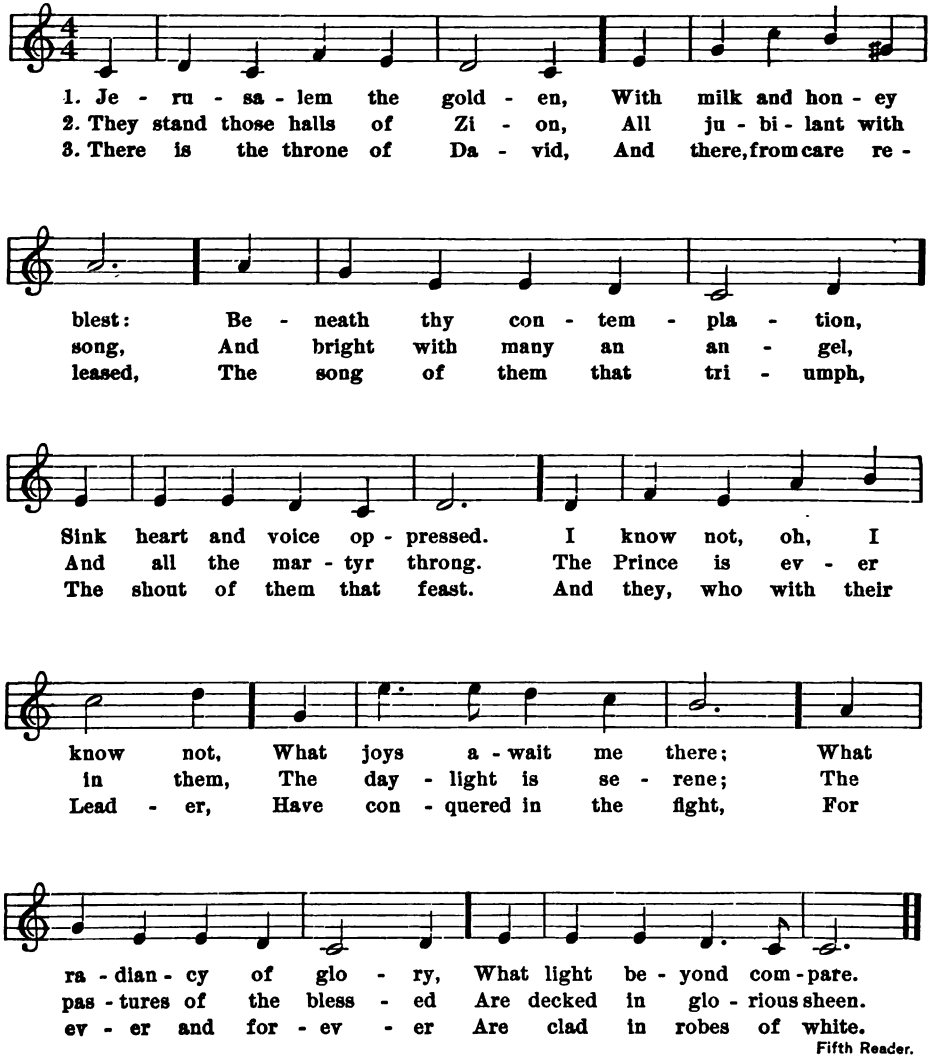
No. 69. O Paradise.

Words by F. W. FABER. (English writer, 1815–1863.)

Music by J. BARNBY. (English composer, 1838—.)

1. O Par - a - dise! O Par - a - dise! Who doth not crave for rest? Who would not seek the hap - py land, Where they that loved are blest? Where loy-al hearts and true, Stand ev - er in the light. All rap-ture thro'and thro'in God's most ho - ly sight. A - MEN.
2. O Par - a - dise! O Par - a - dise! The world is grow - ing old; Who would not be at rest and free, Where love is nev - er cold? Where loy-al hearts and true, Stand ev - er in the
3. O Par - a - dise! O Par - a - dise! Where - fore doth death de - lay? Bright death, That is the wel-come dawn Of the e - ter - nal day. Where loy-al hearts and true, Stand ev - er in the
4. O Par - a - dise! O Par - a - dise! I want to sin no more; I want to be as pure on earth As on thy spot - less shore. Where loy-al hearts and true, Stand ev - er in the

No. 70. Jerusalem the Golden.

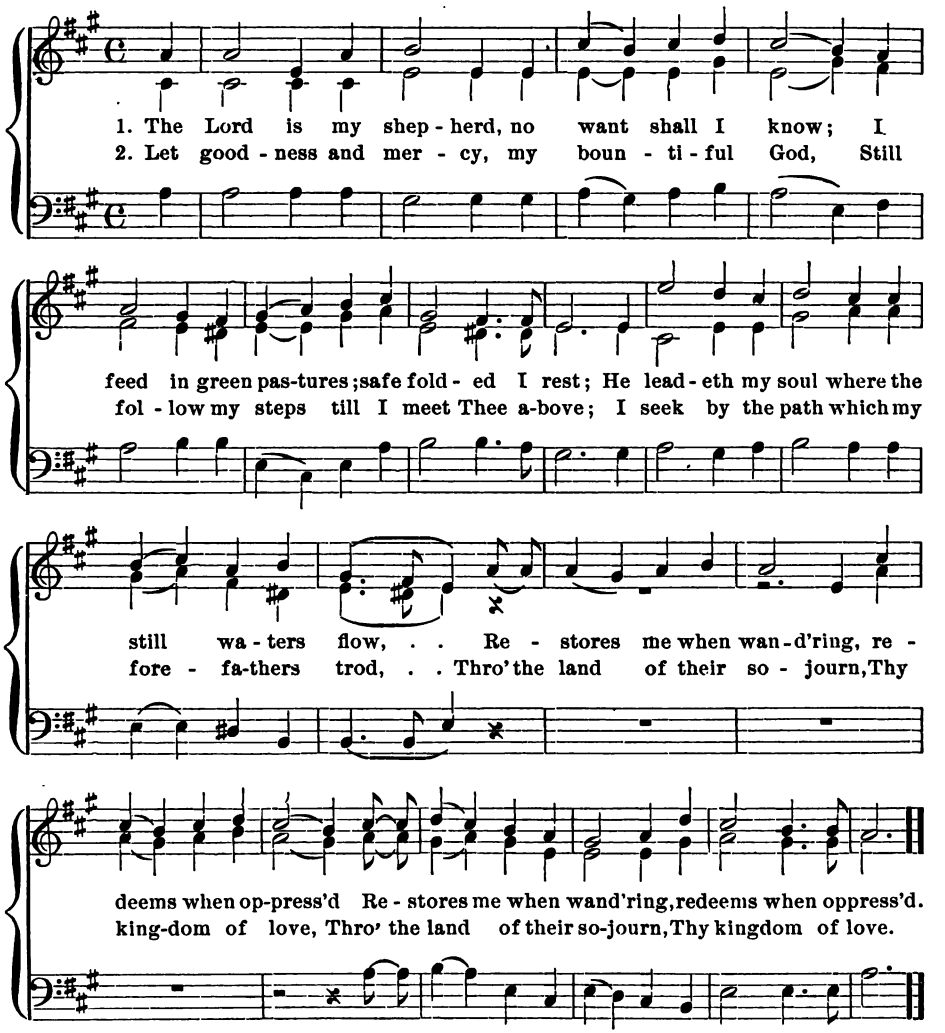
Words by BERNARD OF CLUNY. ALEXANDER EWING.


1. Je - ru - sa - lem the gold - en, With milk and hon - ey
2. They stand those halls of Zi - on, All ju - bi - lant with
3. There is the throne of Da - vid, And there, from care re -
blest: Be - neath thy con - tem - pla - tion,
song, And bright with many an an - gel,
leased, The song of them that tri - umph,
Sink heart and voice op - pressed. I know not, oh, I
And all the mar - tyr throng. The Prince is ev - er
The shout of them that feast. And they, who with their
know not, What joys a - wait me there; What
in them, The day - light is se - rene; The
Lead - er, Have con - quered in the fight, For
ra - dian - cy of glo - ry, What light be - yond com - pare.
pas - tures of the bless - ed Are decked in glo - rious sheen.
ev - er and for - ev - er Are clad in robes of white.

No. 71. Portuguese Hymn.

Words by JAMES MONTGOMERY. (Scotch poet, 1771-1854.)

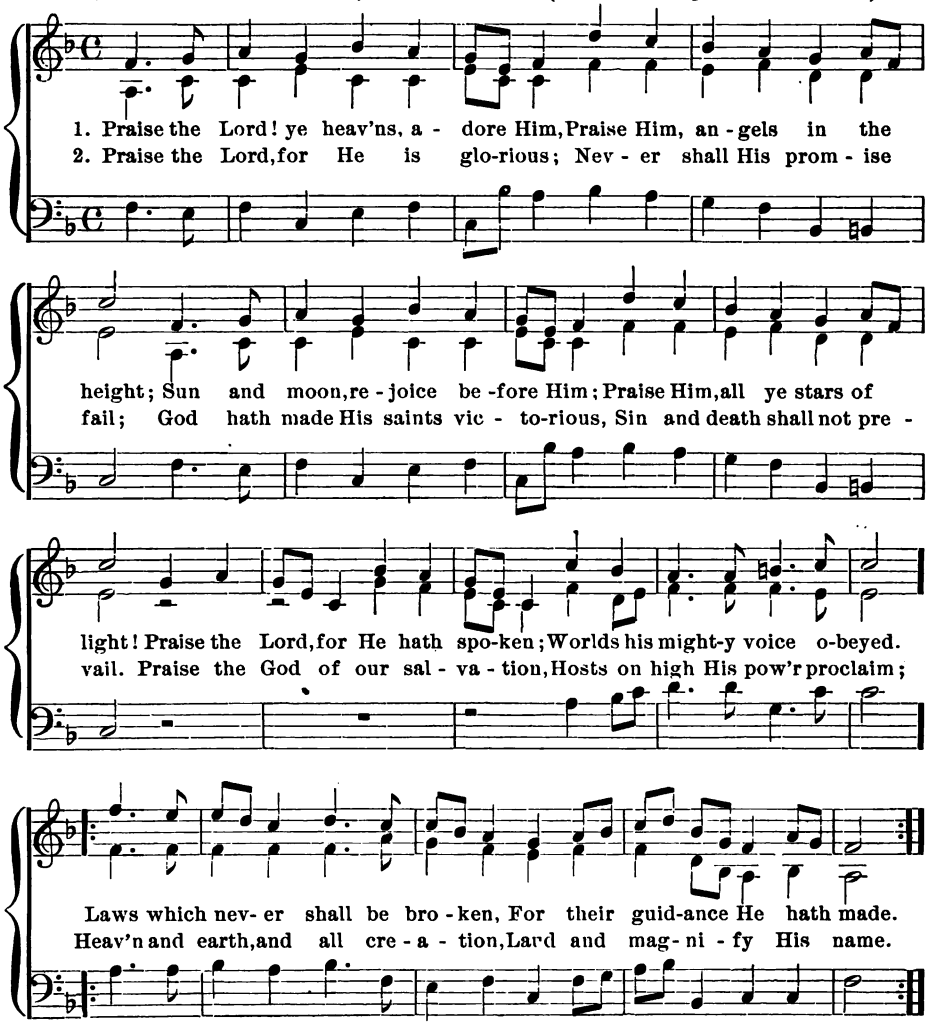
Music by J. READING. (English composer, 1645-1692.)


1. The Lord is my shep - herd, no want shall I know; I
2. Let good - ness and mer - cy, my boun - ti - ful God, Still
feed in green pas-tures; safe fold - ed I rest; He lead - eth my soul where the
fol - low my steps till I meet Thee a-bove; I seek by the path which my
still wa - ters flow, . . Re - stores me when wan - d'ring, re -
fore - fa-thers trod, . . Thro' the land of their so - journ, Thy
deems when op-press'd Re - stores me when wand'ring, redeems when oppress'd.
king-dom of love, Thro' the land of their so-journ, Thy kingdom of love.

No. 72. Praise the Lord.

(AUSTRIAN HYMN.)

Words by BISHOP RICHARD MANT. (British writer, 1776–1848.)

Music by JOSEPH HAYDN. (German composer, 1732–1809.)

1. Praise the Lord! ye heav'ns, a - dore Him, Praise Him, an - gels in the
2. Praise the Lord, for He is glo-rious; Nev - er shall His prom - ise
height; Sun and moon, re - joice be - fore Him; Praise Him, all ye stars of
fail; God hath made His saints vic - to-rious, Sin and death shall not pre -
light! Praise the Lord, for He hath spo-ken; Worlds his might-y voice o-beyed.
vail. Praise the God of our sal - va - tion, Hosts on high His pow'r proclaim;
Laws which nev- er shall be bro - ken, For their guid-ance He hath made.
Heav'n and earth, and all cre - a - tion, Laud and mag - ni - fy His name.

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